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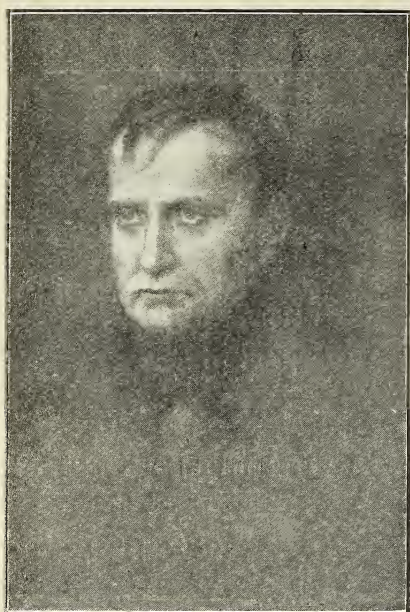


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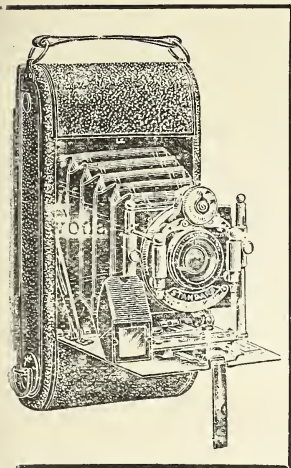
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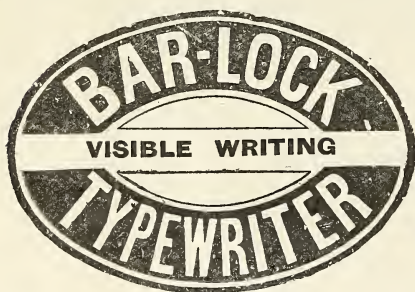
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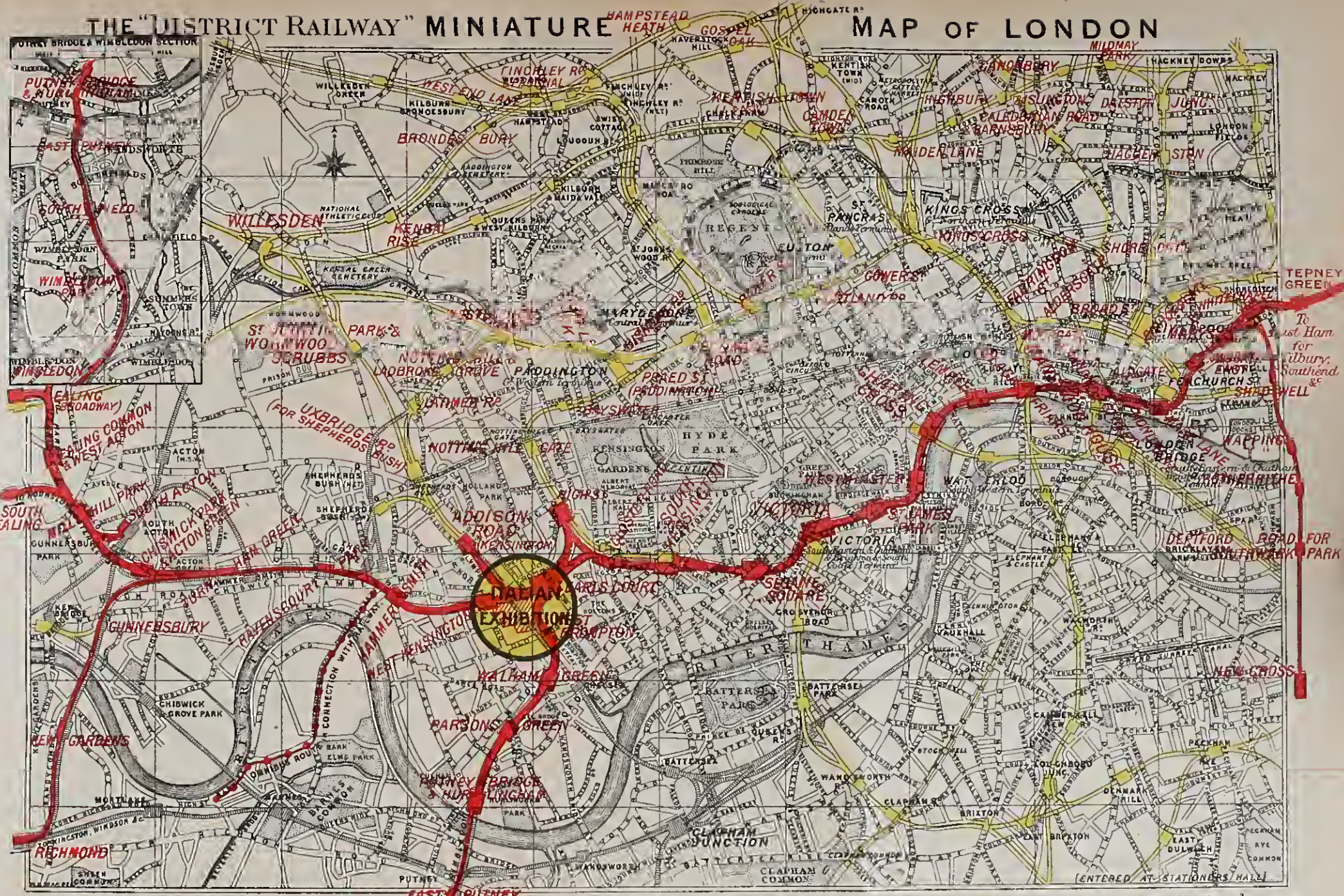
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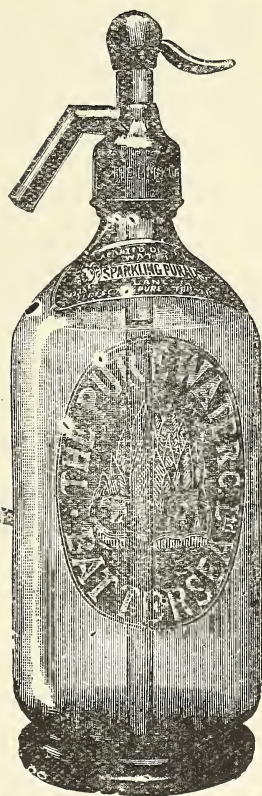






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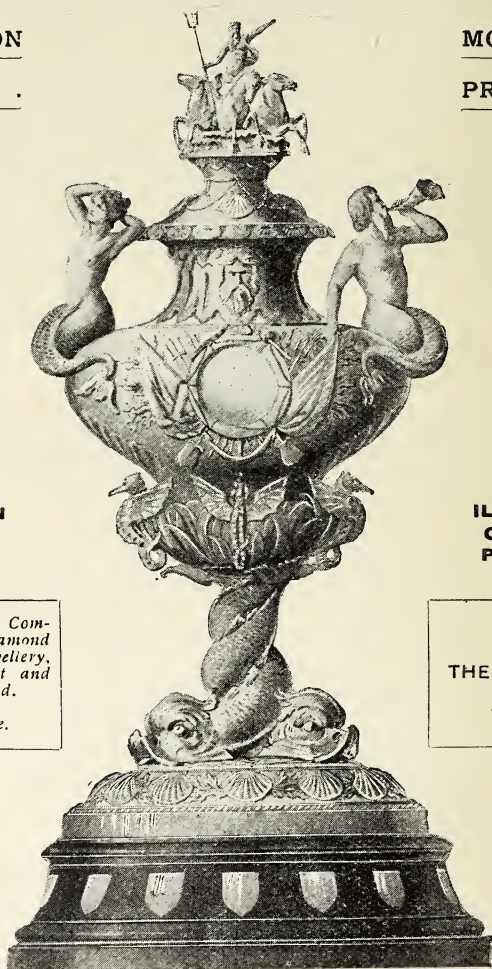
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# OFFICIAL GUIDE

## TO THE

# ITALIAN EXHIBITION, 1904.

---

Of the 30,000,000 of people who have attended Earl's Court Exhibitions in past years, by far the largest number utilized the Warwick Road Entrance, directly opposite the Western Exit from Earls Court Station, on the District Railway. The other four Entrances are at West Kensington Station and in the North End and Lillie Roads. The two West Brompton Stations are but across the road from the Lillie Road Entrances.

Visiting the

## ITALIAN EXHIBITION OF 1904

from Earls Court Station you are greeted in the vestibule with a welcome of military machine guns guarded by the soldierly-looking Bersaglieri. Passing the stiles you are instantly down

## IN THE MEDITERRANEAN,

and at "Italy in London."

Turning to the right, and before entering the

## DUCAL HALL

a cloak room will be found on the left-hand side for the safe repository of wraps, &c., which the visitor does not care to be encumbered with.

The Centre of the Ducal Hall is devoted to Italian Commercial Exhibits. In the south wing are Fine Art Works, which include the well-known pictures of Ancient and Mediæval Rome by Cavaliere E. Roesler Franz and a group of oils by Angelo Dall' Oca Bianca. The northern wing is occupied by the SACRED ART SECTION, in which are life-size portraits of Pope Pius X. and Cardinal Merry del Val, the Papal Secretary of State. His Holiness has himself graciously loaned an important picture painted by Cavaliere Ponziano Loverini and representing St. Francis contemplating the rising sun.

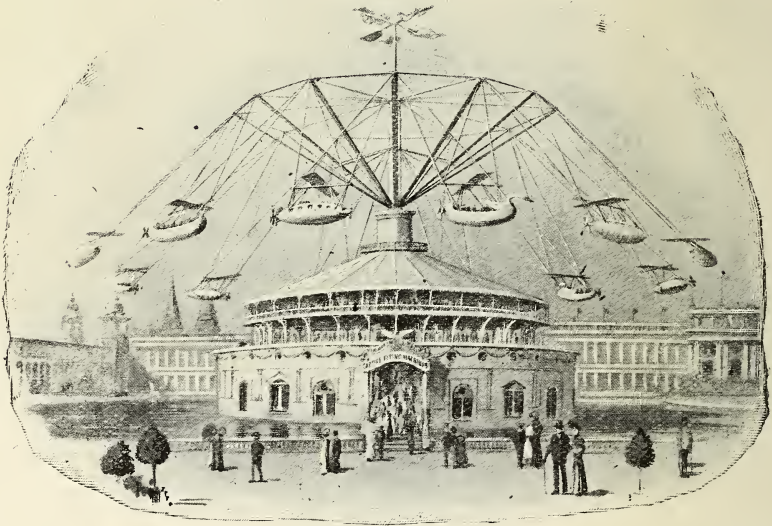
Passing out into the sunshine a brilliant and imposing panorama bursts upon the eye, and

## THE QUEEN'S COURT,

with its dancing lake, its superb architecture, and its

### Artistic Bridge

are before the visitor. Electric launches silently ripple across the water; by night a thousand glittering lamps radiate Italy's national colours in red, white, and green on the waves; the



Chute splashes to a never-ending charm of expressive mirth; Sir Hiram Maxim's CAPTIVE AIRSHIPS career at lightning speed through the cooling air, and the huge

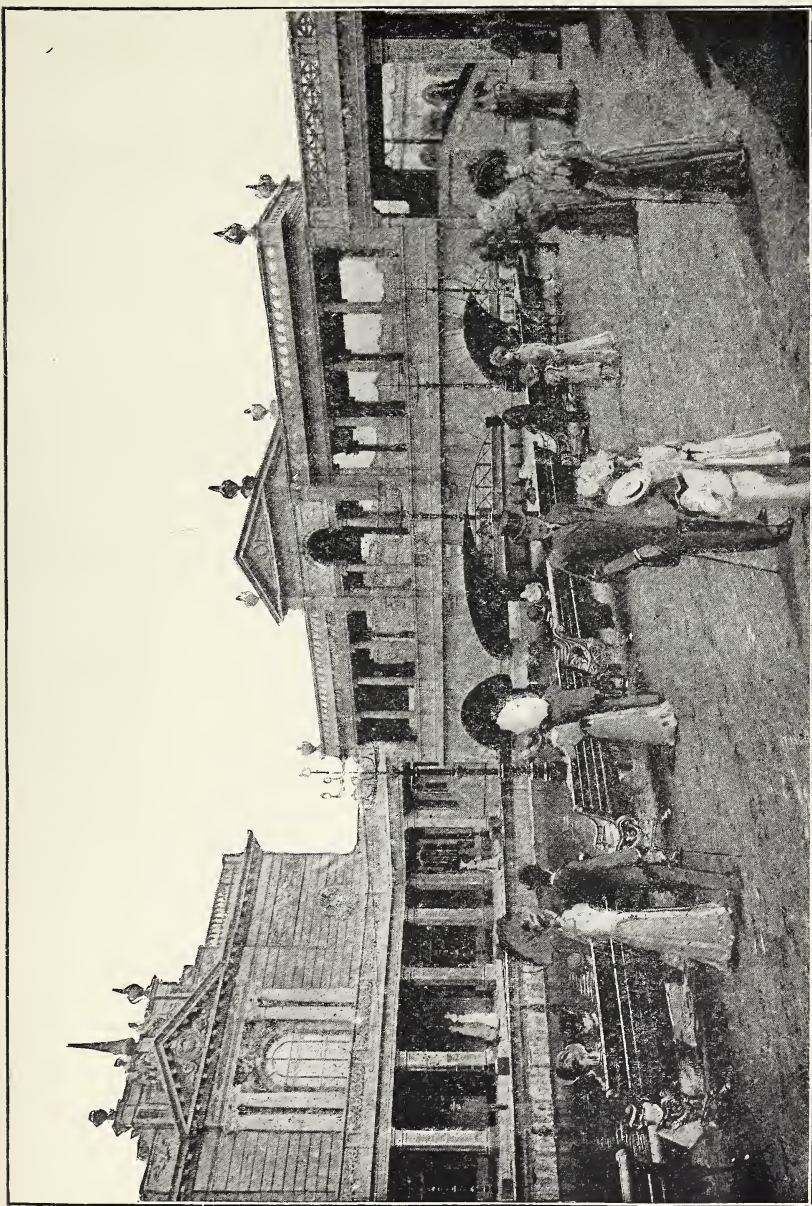
### Queen's Palace

forms a really regal background.

It is well to stand by its walls and view the beautiful expanse of buildings opposite rising in all the stately majesty of

## ITALIAN RENAISSANCE.

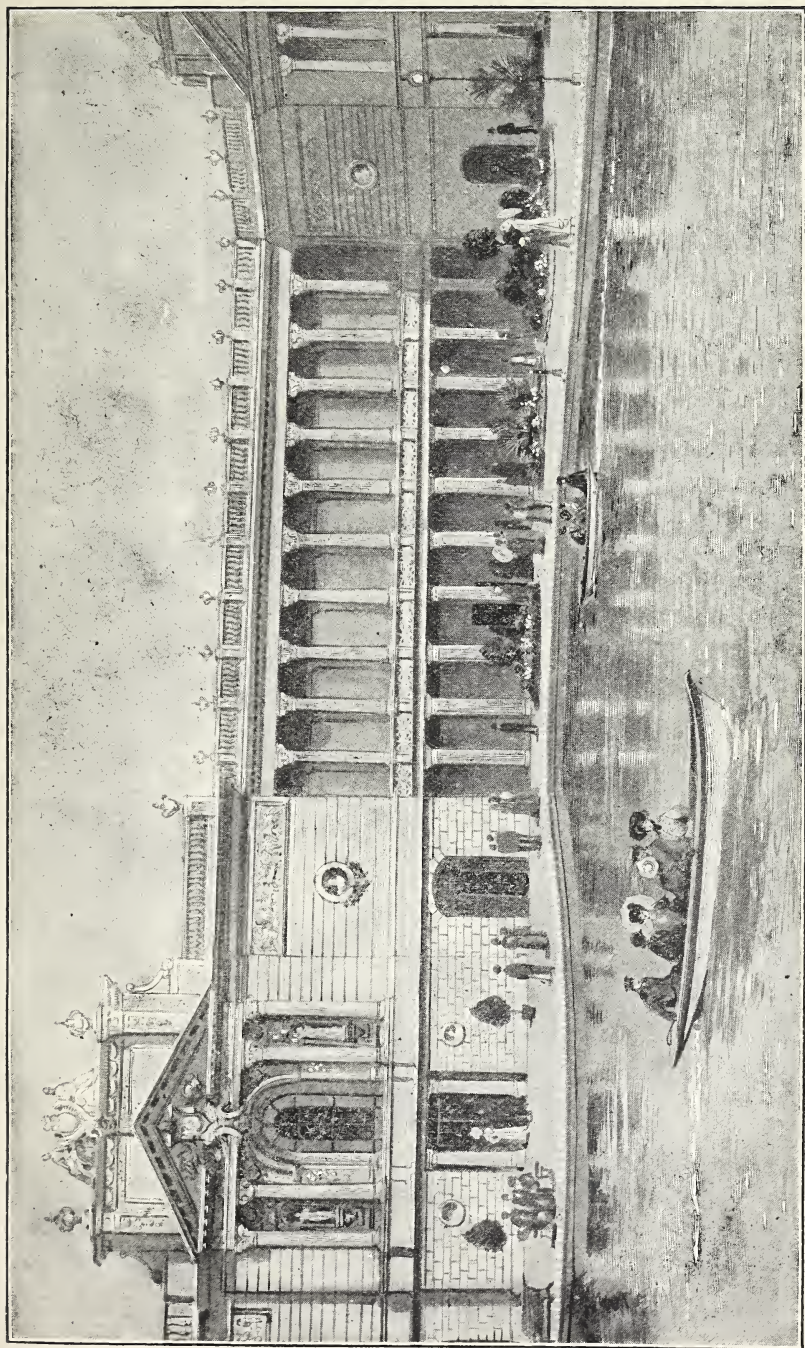
With the Ducal Hall for a centre to right and left spread a truly noble structure. Marble pillars, panels in bold alto-reliefs,



VIEW OF BRIDGE AND LAKE, QUEEN'S COURT.







THE QUEEN'S PALACE, QUEEN'S COURT.





## Stately Terraces and Colonnades,

with parapets, columns, and figures, designed after the

### Purest Italian Art,

make up one of the finest architectural effects to be seen in this country.

The two wings of this graceful edifice, impinging on the irradiated lake, are occupied by the Italian Restaurant and the Grill Room, offering solid refreshments at moderate prices. In the open-air of the spacious Colonnades, as one takes afternoon tea in the

### Glories of a Summer

afternoon amid the fragrant flower-beds, a military band of high standing discourses popular melodies of the day, and London, with its rumble of traffic, heat, and dust appears many a hundred mile away.

It must be mentioned that Signor Giuseppe Galetti is the architect to whom all credit is due for this great transformation of Queen's Court structures.

## THE QUEEN'S BRIDGE,

with its triple arches and chaste design, is alone a study for the artist, and also the more practical builder. To its left, that

### POPULAR PERENNIAL PLEASURE,

the Giant Chute never rests as a merry mirth-maker, and even the most *blasé* do not tire of its exhilarating joys. Before becoming bewildered by the fascinating pleasure of

### Shooting the Chute

there is a genuine delight in viewing the fine expanses of scenic art on either shore. That on the left is a portrayal of an Italian *loggia*, while the rich wealth of colouring on the right represents a

### Distant view of Rome.

Both are canvases from the able brush of Mr. T. E. Ryan.

It is behind the Chute that the exit to the Lillie Road and the two West Brompton Stations lies.

On the northern coast of the Lake an exterior view of Capri is depicted by the hand of that renowned scenic-artist Mr. Richard Douglass. It proves a fitting façade to the famous

## BLUE GROTTO OF CAPRI,

the boats to which are boarded below. On the ever-flowing

### Silent Subterranean Rivers,

comfortable barges bear you into the wonders of the azure caverns, begemmed with glittering stalactites, and faithfully reminiscent of one of the

### World's Wonder Spots.



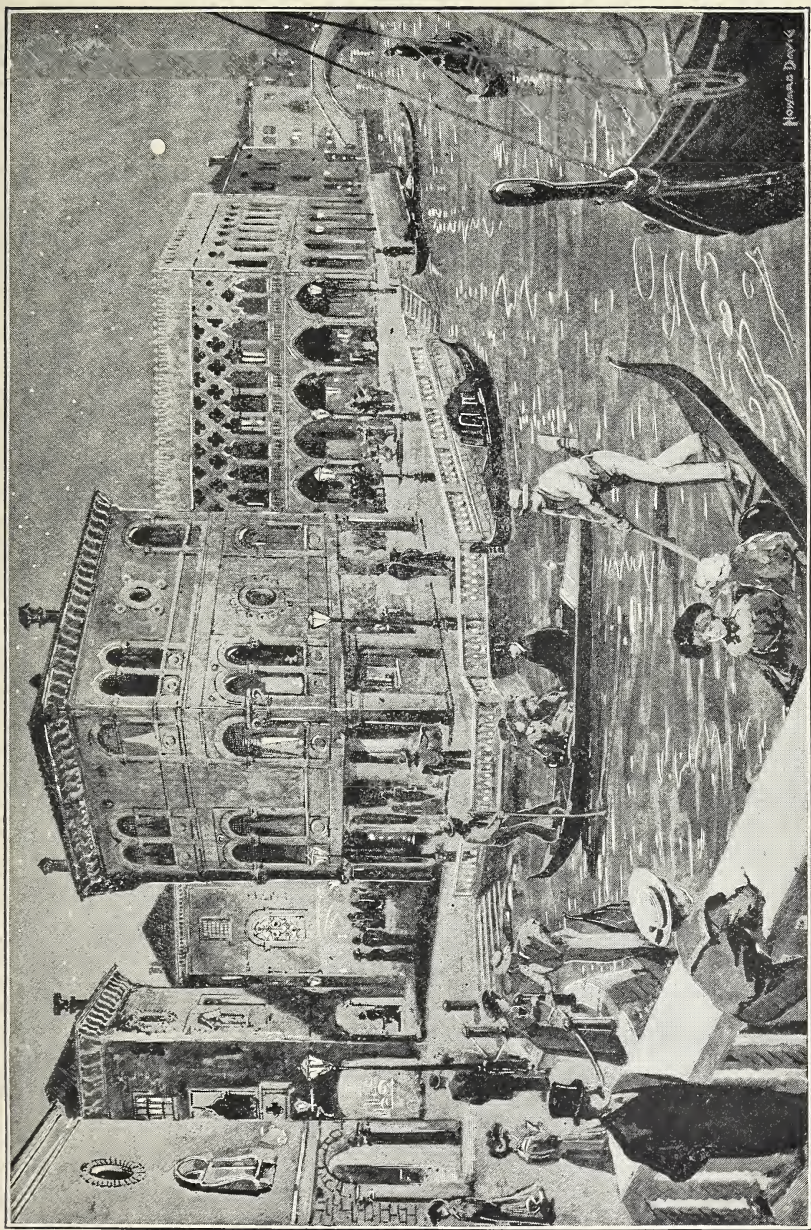
The portals of Italy's Commerce and Manufacture are close at hand upon your return from the bowels of the earth. You have seen one of the Sunny Land's show places, so on entering the roomy

### QUEEN'S PALACE

you can come upon the superb Exhibits of those masters of artistic design, the Italians. As you linger here it would be well to turn to page 86 for assistance.

In the centre of the Palace are imposing figures in wax of the King and Queen of Italy, kindly loaned by the Management of Madame Tussaud's.

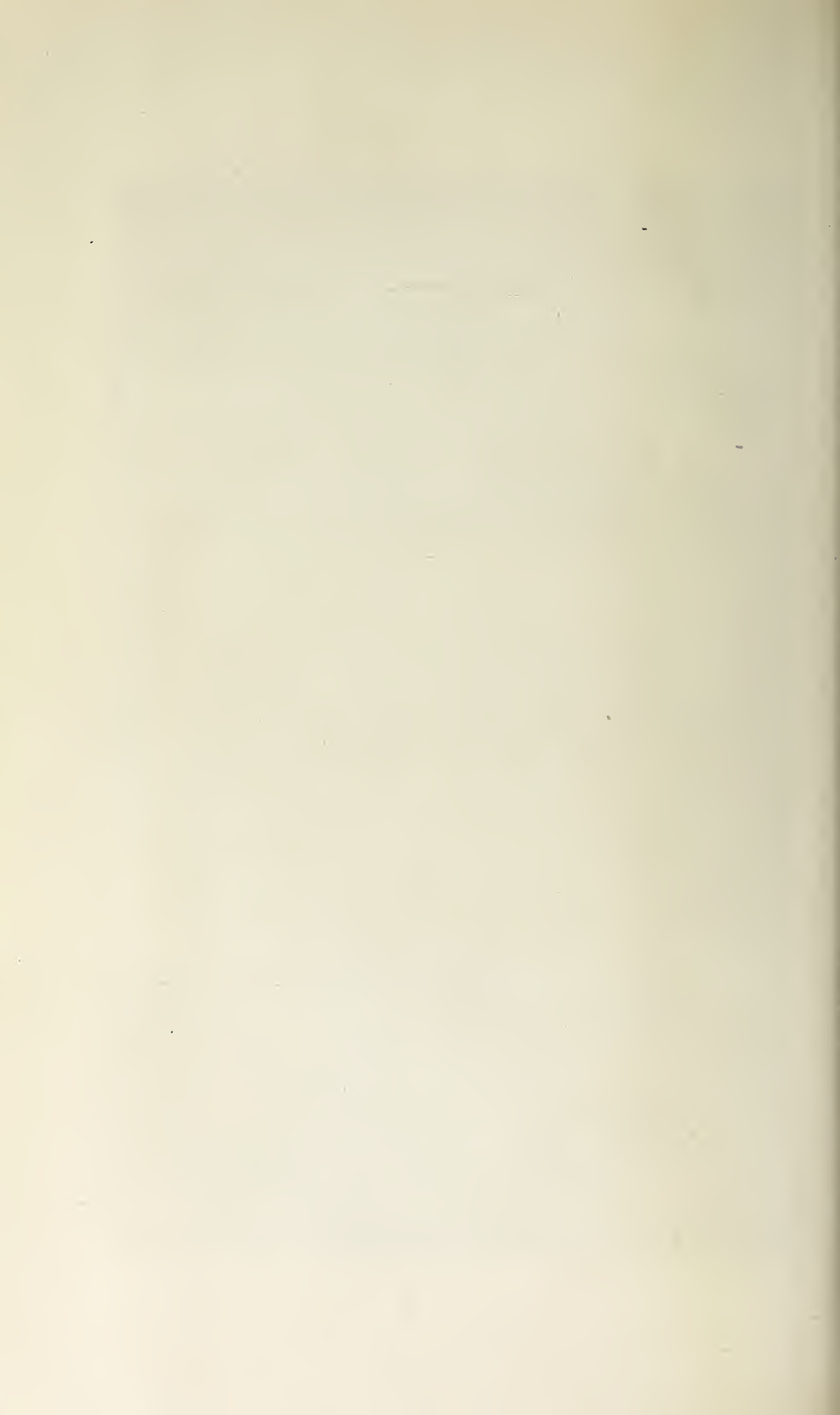




Howana Dore

VENICE BY NIGHT.





Resuming your stroll, a covered arcade leads to the stairway of the

### Imperial Court.

In its centre revolves the elevator staircase, which takes one upstairs without the exertion of going there. At the foot to the left of the spacious vestibule is the

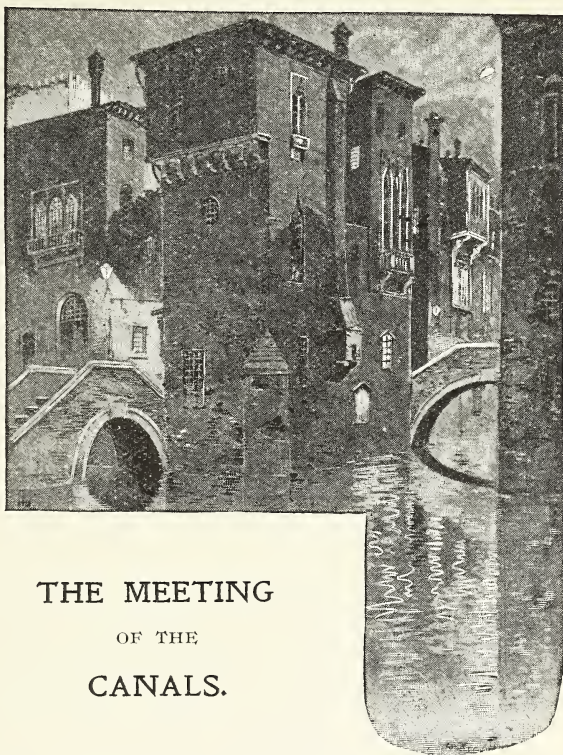
### EMPRESS HALL,

wherein lies the

Gorgeous and Realistic Representation

OF

## “VENICE BY NIGHT”



### THE MEETING

OF THE

### CANALS.

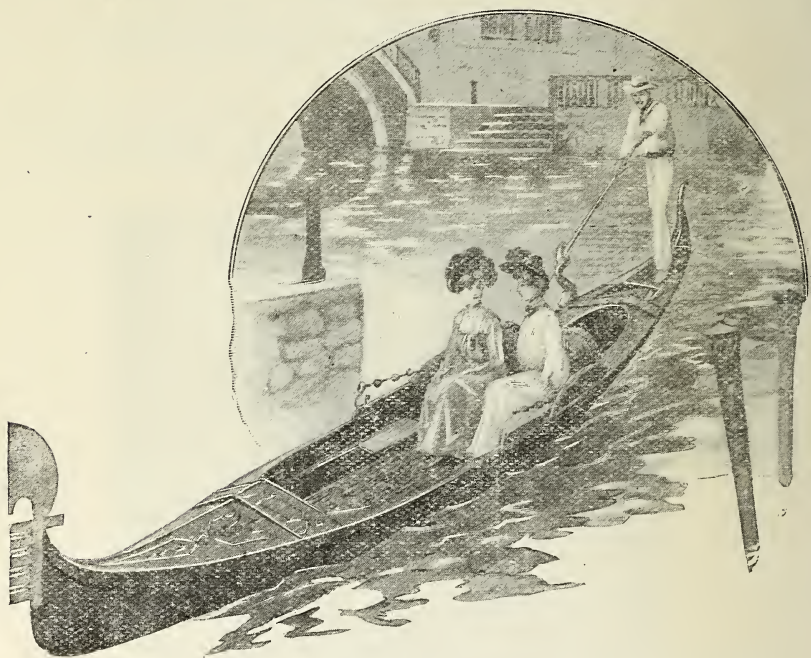
Nothing more superb and imposingly vivid as this rich scene of colour and Venetian life has ever been produced.

The whole of the enormous area of the capacious building has been utilised to build up a genuine and practical portrayal of the

## QUEEN OF THE ADRIATIC.

Its most effective architecture, its convoluting canals; its piazzas, bridges, palaces, and churches; its gondolas and gondolieri; its cafés and shops, with the life inseparable from both, together with Italian musicians and serenaders, make up a scene of resplendent splendour, which reproduces all that is most to be admired in a

### VENETIAN CARNIVAL NIGHT.



It would be well to refer to page 108 for more information on this elaborate spectacle.

In the vestibule leading to the Empress Hall will be found Mrs. Behren's valuable collection of Italian Embroideries.

The wide corridor by the side of the Hall leads into the Lillie Road, not far from the West Brompton Stations.

In the

### ROYAL ART GALLERIES,

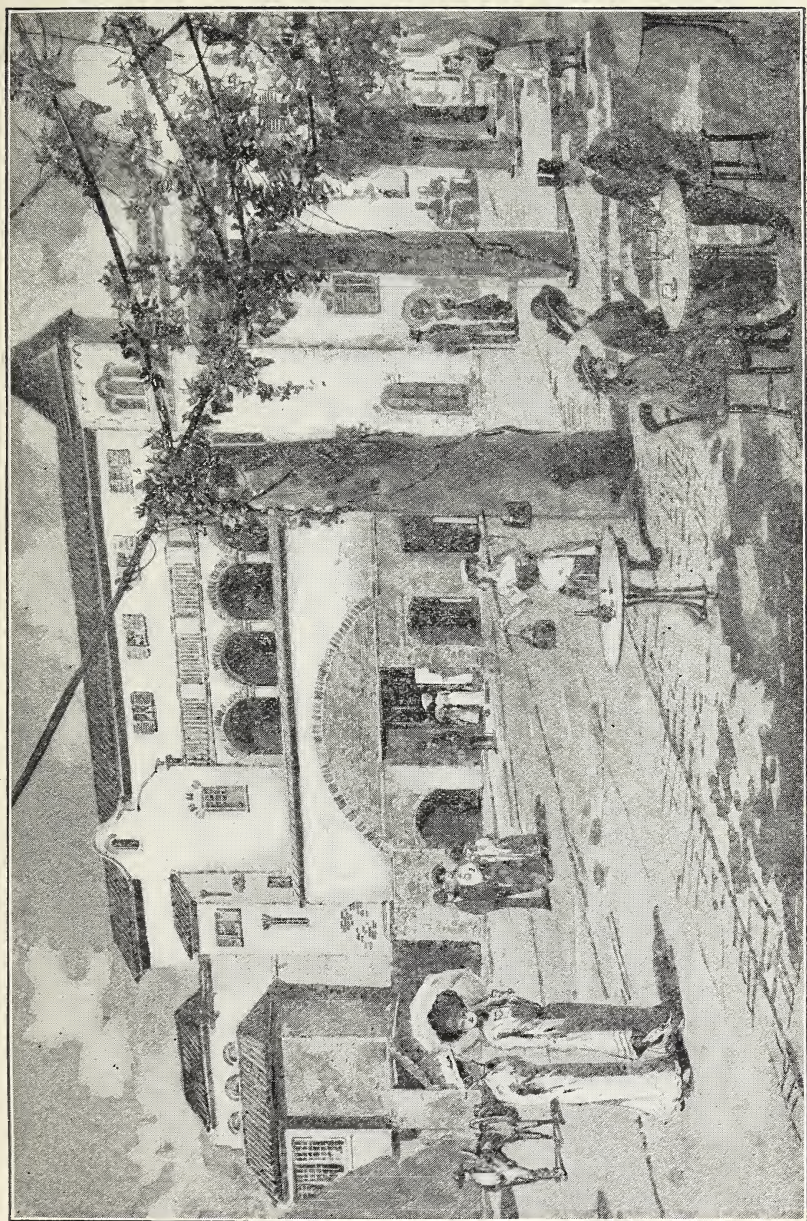
partly encircling the Imperial Court, are exhibited the works of the best modern Italian artists. The connoisseur or

#### Lover of Pictures

can here alone spend hours and feel amply repaid for his visit to Earl's Court.

The imposing bust of the late King Humbert of Italy, chiselled and beaten in brass by Mario Zucchi, which stands in the centre of the galleries, is rightly considered the masterpiece of the famous dead sculptor.





IN THE ITALIAN VILLAGE.



Upon entering this section, page 95 should be turned to.  
Outside in the oval-shaped Court the

## Fountains Splash Coolly

in the sunshine, and the flowers disperse their fragrance as they sway in the breeze, seemingly in time to the playing of the military band in the central kiosk.

Here at garden seats and tables

## The Thousands Rest,

and partake of whatever light refreshment they prefer, while "mere mortal man" seeks seclusion in the fragile cigarette or more satisfying cigar, and feels happily at "peace with all men."

Rested and refreshed once more, our tour resumed, we pass into the

## Italian Village and Elysia.

To the left lies the

### Pergola Tea Garden,

with its grape-vine trellised shades sifting the echoes of the music close at hand.

Above us, as we passed through the porticoes, rises a capital reproduction of a Lombardy farm-house exterior.

In the cool and comfortable

## SUMMER THEATRE,

standing immediately on the left is

## La Scala,

### A Continental Variety Entertainment,

with performances by the most celebrated Italian, French, and German artists three times daily. Some slight idea of the extent and merits of its usual programme may be obtained by reference to page 112.

Opposite are the

## BLOWERS OF GLASS,

and a famous Venetian furnace in full work. Here the most exquisite ware is turned out—blown out really—before your eyes, and fashioned in shape and beauty by the artist-craftsmen.



The showroom of the executed specimens is by the side, in which the renowned Venezia e Murano Company is worthily represented.



## Dante's Inferno

next invites the venturesome lover of the mysterious, and provides him with sufficient fantastical humours to whet his appetite for more.

In six Figure-Tableaux the

### STORY OF A CRIME

from the murder down to the guillotining of the murderer is effectively displayed in the Musée Grévin. This is one of the most sensational and dramatic shows in the Exhibition.

"A thing of beauty and a joy for ever" will be found in the cadence of the

### Prismatic Fountains.

Here beautiful girls, imprisoned in flowing crystal under prismatic lighting, combined with electrical and other effects, provide a delightful display.

Coming back to the most up-to-date life, the

## Wonders of Radium

can be found close at hand, and a specimen, worth £700,000 per lb., inspected.

Next is encountered

## THE HOUSE REVERSED,

where Mr. and Mrs. Topsy-Turveydum resides, and welcome all guests, but only on the one condition that they come in at the roof and walk up-down-stairs to the hall-door.

On bidding adieu to their queer residence, a beautiful scenic view of Tivoli, with its falls and ruins, painted by Mr. R. Douglass, will at once enthrall the visitor.

Directly opposite the Pergola-roofed stairway rising into the

## WESTERN GARDEN

is a wonderful model of

## ST. PETER'S AT ROME.

Beautifully executed in wood and ivory, it is claimed to be accurate to the smallest detail, and to be unexampled in the world.

Leaving the historical Basilica a trip up to the

## Crater of Vesuvius

promises a stimulating thrill. The lofty tower, in which this is installed, rises high in the air engirdled by electric lights.

## A Climbing Pathway

saves the tourist all trouble, and bears him or her gracefully around the Bay of Naples' placid depth to the very edge of the sulphurous eruption.

Escaping from the perils that overwhelmed Pompeii, a ride on the

## CONVOLUTING CHARGERS

of the Manège Mécanique will be found inspiring. These horses never bolt, though they have a habit of going just where the rider does not expect them to.

To test your further capabilities as a cavalryman, having proved you are a horseman, the

## BERSAGLIERE RIFLE RANGE

offers itself as a target. The rifles are of the pattern used in the Italian Army, and, as the one prize awarded is your own personal satisfaction, they are accurate to a hair's breadth.

Death is no new thing, however, and even before rifles existed the dread reaper collected his toll, as a visit to the impressive

## DIORAMA OF THE CATACOMBS

will readily show. This wonderful sight will recall to all who have visited Sicily, the wonders of the Palermo Vaults.

## THE ELECTRIC BUTTERFLIES

now invite you to feast your eyes on their Italian beauty, so we gaze on the

### Maidens of Sunny Italy,

while they gracefully pose and radiant lady-birds dance over them.

A cosy Theatre, east of the Colossal Cycle, will be found to contain

## "CARLTON," THE MAGIC COMEDIAN,

who makes padlocks, bolts, and bars to fly asunder, ladies to change into men, and Satanic visions to flit before you. With cards he performs the impossible, and by the aid of science proves to you that seeing is not believing.

Returning to the shade of the

## Great Wheel

one looks skywards only to imagine that the colossal mass is tumbling on you. Entering its cars, as they imperceptibly roll to the summit so is distance annihilated, London and its environs lie before you, Windsor Castle is plainly visible in the clear air, and the

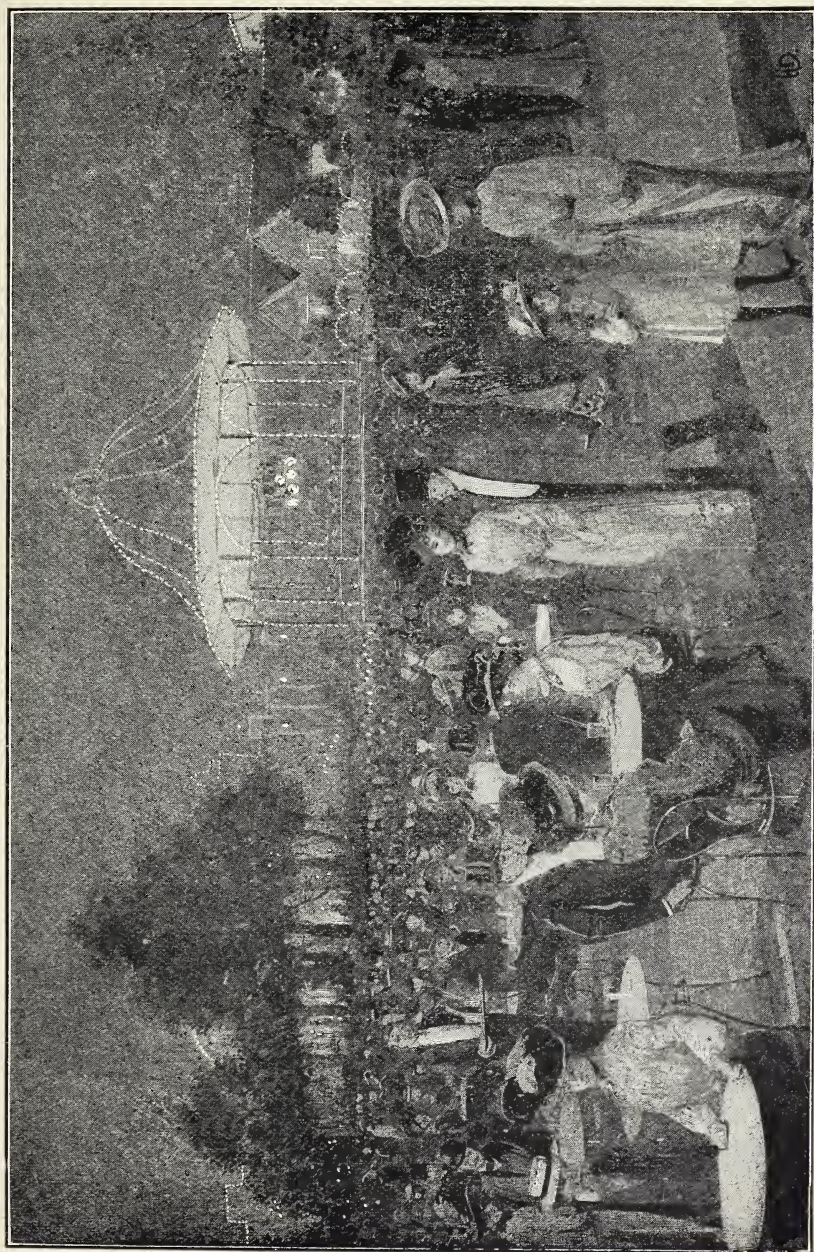
### Far-off Surrey Hills

stand up in a purple haze.

Returning to *terra firma*, the opportunity of sending a friend a

## PORTRAIT POSTCARD





THE WESTERN GARDENS AT NIGHT.



must not be missed. Your picture is taken in a few minutes on the ordinary Postal Card, and you are free to pass into the

## Eden of Earl's Court,

the Western Gardens, laid out by G. W. Bellgrove & Co., 81, Fulham Palace Road, W.

West Kensington Station entrance is to the right of you, and adjoining the Colcherne Street Entrance.

Crossing the inclined bridgeway, the softly-undulating lawns, flowery slopes, and exuberant greenery make up a veritable beauty-land of resort. You long to run and roll on the trim grass, but instead content yourself with a double trip on the convex and concave railway and indulge in

## SLIDING THE SWITCHBACK,

a delight that brings back youth to the old and increases the capacity of enjoyment to the young. As you fly along in your exhilarating journey the

## Beautiful Lago Maggiore

is by your side, though your speed of flight prevents you taking in its manifold beauties.

After playing, come and watch others working and see the

## BUSY BEES AND ACTIVE ANTS

in the adjacent Châlet. Tiny insects are assiduously striving to earn their daily bread. They know not either Bank-holidays or eight-hour days, or a Day of Rest in their brief lives. Much appreciating their powers of application, as we do, the magnificent scenery painted by Mr. Richard Douglass demands earnest contemplation. On the one side rises the

## Wonderful Isola Bella,

with a foreground in part of an Italian garden, with its ancient sundials, garden seats, walls, &c. These have all been supplied by the

## World-famous House

of Sangiorgi, Palazzo Borgliesi, Rome, and lend a singularly striking effect to the masterpiece of the artist.



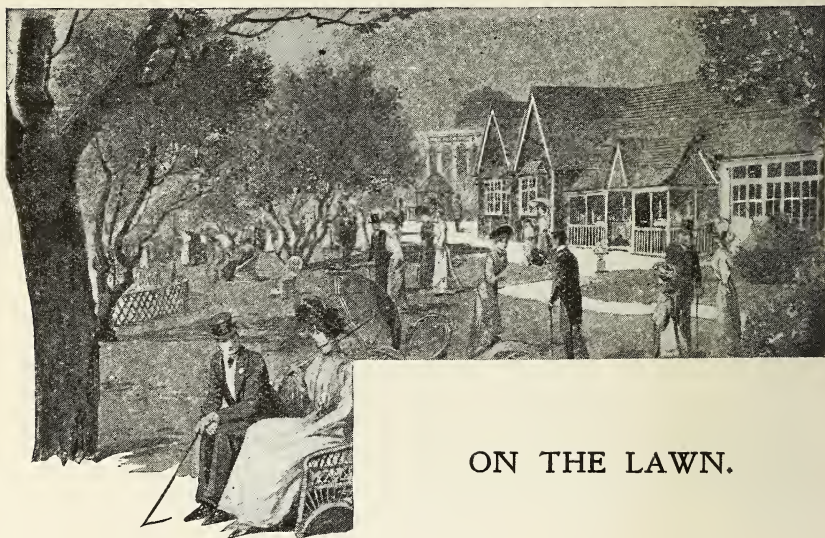
Opposite to this is the impressive spectacle in canvas of the Lago Maggiore, which may now be studied to advantage before entering the Salon of the

## Entrancing Electrophone,

where in a comfortable chair you may be in a second a listener to every leading theatre, music-hall, and concert-room in London. The marvellous advance made in the Electrophone during the last twelve months or so ensures

### MUSIC AND SONG

being borne direct from the footlights clear and sweet to your ears.



ON THE LAWN.

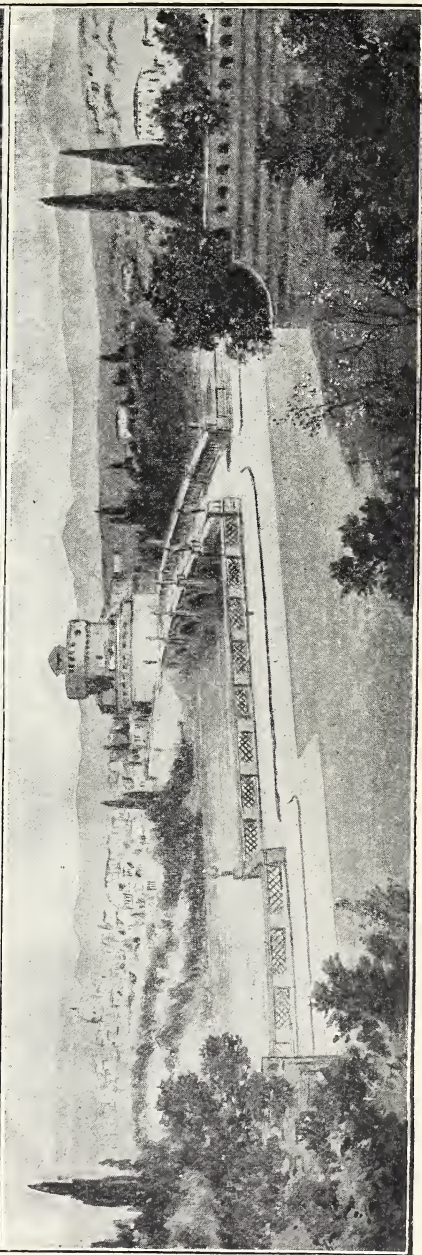
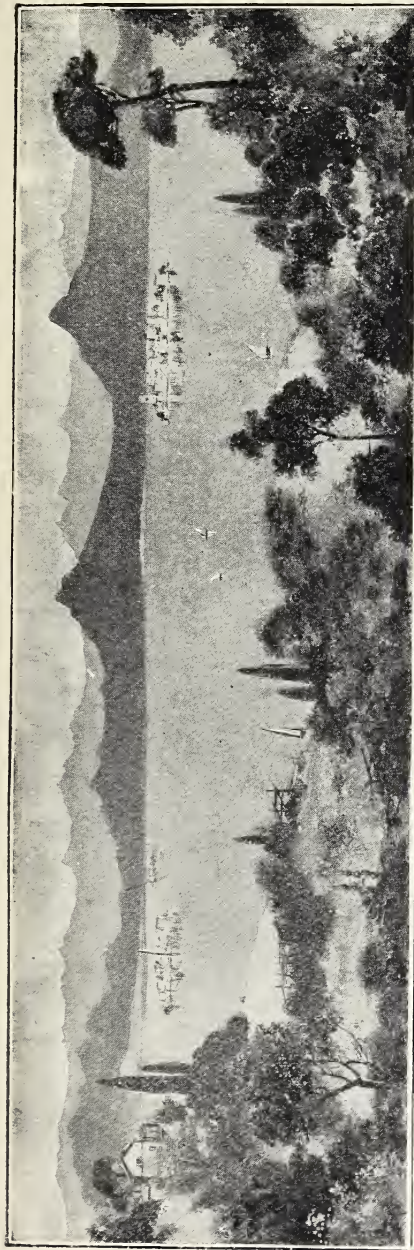
The quaint cottage buildings and surroundings of the

## Old Welcome Club

rise behind a wide stretch of green lawn decked with cushioned

Lounge Chairs, and Garden Tables.

LAGO MAGGIORE.



ROME FROM THE PONTE ST. ANGELO.





This most successful Club is reserved for members and their friends, who may dine or lunch in the trellised alcoves to the accompaniment of the

### Band of the Grenadiers,

or some other high-class military combination.  
A saunter into the

## Mirrors of Mirth

directly opposite will result in the most laughable reflections being cast upon one and all, and to cool yourself after your risible exertion a trip to

### THE FARTHEST NORTH

is the best prescription. The whole of this huge iron building is devoted to a panoramic picture of the

### Duke degli Abruzzi's Expedition

to the North Pole. Living seals and birds swim or fly in the foreground, the Northern Lights and Aurora Borealis play in the heavens, and from the deck of a vessel the visitor witnesses a scene of

### SUPERB ARCTIC GRANDEUR.

Returning back sixteen hundred years finds us in

## The Roman Forum

gazing on the busy life of that ancient city, with its historic temples and monuments.

Adjacent is the Portrait Postcard Studio, and also the

### North End Road Entrance.

The handsome crystal façade of the

## QUADRANT RESTAURANT

is now at hand. In the evening thronged with fashionable visitors, its spacious and partly open-air dining-room presents

### A BRILLIANT SPECTACLE.

The steps to the covered Arcade take you past a score or more of

### DEPÔTS OF SALE,

where there is much to see and more to buy if one so desire.

### MAYNARD'S CONFECTIONERY,

1A, High Street, STOKE NEWINGTON, N.

Stalls in Elysia (working exhibit), near Great Wheel and Western Gardens.

Descending the stairway at its further end the IMPERIAL Court offers

### A Restful Retreat,

for

### "EARL'S COURT"

has been thoroughly and delightfully traversed.



# GUIDE TO FINE ART SECTIONS.

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## MODERN ART IN ITALY, BY PROFESSOR VIRGILIO COLOMBO, Secretary of the Brera Accademia, Milan.

The Hon. Emanuel Gianturco, Minister of Public Instruction, in opening the Fine Art Exhibition, held in 1896, began his speech with this allegory:—

“There has been,” he said, “amid a people of warriors a strange rebellion, the rebellion of flowers, from which the strong and too-busy inhabitants of the country have never asked perfume nor lofty inspiration. The flowers rebelled against it, and they decided to die. The stem of the roses withered and they did not yield perfume any longer, consequently there was no more feast of colours, nor variegated carpet on the ground of a prosaic people.

“Flowers have died broken-hearted owing to the indifference of mankind. Then little by little a strange uneasiness and mysterious melancholy seemed to take possession of that people; every smile of Nature had ceased to bless them, hence every joy had gone from their hearts. After many years these people, remembering that in a very remote spot of the country lived an old dreamer and idealist, appealed to him imploring that the flowers should return to the field, as a joyfulness to the life and a comfort to the unsatisfied spirit, because success in business and glory on the battlefield did not give them these blessings. The flowers returned, and the spirits of the people seemed to be called back to a new life, the life of ideals and Art.”

How much truth there is in this allegory! In fact it was not sufficient for Greece to have weakened or enfeebled a great Empire and to have achieved for herself the dominion of the sea and trade; it was not sufficient for Rome to have conquered all the world; it was not sufficient for Venice to have become the Queen of the Adriatic. Those merchants and those warriors felt something lacking and proved more intensely and more keenly the desire and need for Art than for wealth and power; and the wonderful Art erected the Parthenon, the Pantheon, and St. Mark.

Thus you English people felt that it was not sufficient to have become one of the most wealthy and powerful nations of the world, and to possess a civilisation in many branches an example to other nations. Having entered the field of Art at a more modern date, you have striven with all vigour to achieve a place for yourselves, and with heroic efforts you have made good the time lost in the past. But whilst Reynolds, Hogarth, and Lawrence have established in your own country a School of Painting, which connects together the glorious traditions of the Flemish and Italian, the pre-Raphaelites have, on the other hand, returned to the pure and genial inspiration of the Old Masters.



From the first Italian Exhibition held in Florence, which was a kind of enquiry as to the true condition of the National Art, we have made very great progress.

At the time of our political unity Art was very cramped in the different regions of the Italian Peninsula, each region having very little intercourse with the other. Naples boasted of its Morrelli, Emilia of its Malatesta, Tuscany of its Bezzuoli, Lombardy of its Hayez. Yet, one may ask, did Italian Art exist then? And in what measure did each region contribute to it? And, lastly, in this contribution, which was the foremost? So many questions, as Prof. Enrico Panzacchi observes, aroused deep enquiry. Soon after there was an unexpected awakening, a keen dispute, and hard struggles, accompanied by superb joys.

These seekers look into Art, they compare it, and they come to the conclusion that very little was left in the modern Art of Painting of the ancient glorious Italian tradition, and that that little was more a hindrance than anything else. A strong reform in the technical education was required, and an awakening of ideals, to reinstate Art in its place of honour. Almost all of our activity, displayed during the last 30 years, has taken a start from the impulse received in that memorable year. Any time that there is a Fine Art Exhibition the question arises, What benefit has Italian Art received by the experience and study made in the meantime? Nowadays everybody admits that a great deal of work has been done which has been fruitful. Italian Art, though always progressing and especially in the technical part, still preserves its provincial character.

The particular configuration of Italy, the nature of the various provinces of Italy, the divers customs, histories, and Schools cannot but greatly influence the artistic manifestation and maintain its character throughout the centuries, despite the foreign influences. It is well that it should be so, otherwise, young artists who are always running after new ideas and think that this should be the chief and main object in Art, would have fallen into the grotesque, even at the cost of repudiating the eternal sources of beauty by which the Italian genius is surrounded.

There are others who will imitate the Northern School without perceiving that the Northern artists had become great because they were able to form a School of their own, but these being in minority cannot affect the general character of our Art.

On the other hand, one must admit that Italian Art has received great benefit from the Fine Art Exhibitions which are held in Venice, and it is proper that our Artists should take their inspirations from the new sources, even should they be beyond their frontier.

Moreover, our Fine Art Exhibitions have followed one by one too frequently, and were it possible to hold them at longer intervals, I think our production would be much more thought of and present to the public works more serious and impressive. It is pleasing to notice that our younger artists are working in the right way. Very few let themselves be led by the popular mood which favours the light art that yields easy success, but not a lasting one, as the opinion of the people is very fickle and changes very often its ideals.

Anyhow, even those who do not breathe the invigorating air that comes down from the crown of the Alps and blows

through the country, but who live closed in, in their studios, are deserving of all respect, because they do work. Worthy of our consideration are also those who are striving towards beauty by means of the most strange technical processes. Of course, they show a great nobility of ideals and conscientiousness which sometimes represent great sacrifices especially when they refuse to produce commercial works that could be very easily sold, producing instead work that makes the people yawn and pass by their productions, as they do not understand them.

In summing up, I may say that the best and most dignified attitude would be for the Italian artists to paint in the Italian way, without following foreign fancy. Admitting that to-day Northern painting has a great influence upon our Art, I am very pleased to notice that the greater part of the works to be exhibited in London bears the imprint of a pure Italian type.

Concluding my remarks on Modern Art and Artists in Italy, I am pleased to note that there is now amongst all classes of Italians an awakening in the love and worship for Fine Arts. It is admitted by all that the study of the History of Art is but one of the branches of common culture. No doubt new intellectual enjoyments and needs will spring out to strengthen this happy renaissance. Many causes have contributed to this result; firstly, the restoration of some of our ancient monuments by which the people were able to admire the wonderful works of eminent artists, and secondly, our periodical Exhibitions, by which the living Art was brought into contact with the people, thus causing discussions educating the taste and stimulating their desires. The Italian Government also promotes and favours this re-flourishing of a more elevating education.

The present economical conditions of the country are good, and we know that in a state of prosperity one can better remember and highly respect the glorious tradition of the Arts. The Educational Department is quite awake as to its duty and one has from it all sorts of encouragements, especially from the branch devoted to Antiquity and Fine Arts over which presides, for our good fortune, Comm. Fiorilli, a worthy and learned functionary. At this moment nothing could have been more welcome than the invitation to send our works to London. The writer, for reasons of his office, has many a time organised Fine Art Exhibitions; moreover, having lived for many years in the literary and artistic journalism, he was able to follow very closely the Art Exhibitions held in Italy and abroad, and he must frankly admit that never before has he met, as on this occasion, with so much generosity and courtesy of dealing towards the artists.

I do not doubt for a single moment that the Italian name will be once more dearly greeted in the sister nation, and I hope and wish that the moral and material advantages to be derived by the Exhibition will further more cement, with new intellectual ties, the cordial relations happily existing between the two countries.

Professor VIRGILIO COLOMBO,

Secretary to the Royal Academy of Fine Arts of Milan.

*Milan, April, 1904.*

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NOTE.—It is much to be regretted that limitations of space have compelled the omission of Professor Colombo's admirable criticism of the various Italian schools of art.

## THE SEGANTINI ROOM.

## Short Memoir of the Celebrated "Painter of the Alps."

Of all the life-histories of famous artists who attained high renown, that of Giovanni Segantini stands out prominently as an example of supreme victory over every possible disability. Born in the village of Arco, in the Trentino, near the Lake of Garda, on June 15th, 1858, he was such a puny weakling that for years afterwards it was only by constant care that his life was saved. His father was a carpenter, and his mother a fruit and vegetable seller, and "they lived in a little tumble-down house with dilapidated doors and window." In this precipitous district, the first five years of Segantini's life were passed. Misfortune early came to him, for during that period his mother died, and he himself was nearly drowned. Of her, he was very fond, and maternal affection is frequently emphasised in his paintings—"the love of a mother for her loving child, the mother weeping over her dead child's grave, the cow's love for her calf, and the sheep's love for her lamb"—to quote from the handsome volume "Giovanni Segantini, by L. Villari."

More disaster followed the mother's death. The business of the father failed in Milan; he emigrated to America, never to return, leaving Giovanni, who was now six, with his half-sister. The latter was out at work all day. Weary of monotony he determined to walk to France from Milan, but he sank exhausted on the road, and was succoured by a kindly farmer, to whom he became a swineherd at seven years of age. Here, among the pigs, his love for drawing first manifested itself. He himself relates that "the first time I took up a pencil to draw was when I heard a mother sobbing over her dead child, saying: 'Oh, that I had but her portrait, she was so beautiful!'" A few years later we find Segantini at Brera drawing school. The present of his first box of colours determined him to become a painter. While studying at the Accademia he painted his first oil picture, "Choir of the Church of Sant' Antonio." Too poor to buy a canvas, he utilized a sugar bag he had dipped in oil and stretched on a frame. The exhibition of this work at the Brera in 1879 brought Segantini a silver medal and many friends. In 1882 Giovanni Segantini left Milan and retired to the country. After some years' wanderings, the artist settled in an Alpine home at Savognino, and here it was that much of his best painting was done. "What imparts to Segantini's Alps such an air of intense realism is the fact that they were painted from their own level. They are not painted from afar by a mere outsider, but by one who lived in their midst."—VILLARI. Savognino, 4,000 feet above the sea, was not high enough for Segantini, so he went up to the Maloja, and there, on the highest point of the Engadine, he settled at an altitude of 6,000 feet. In 1895 his painting "The Home-coming," a veritable masterpiece, was exhibited at Venice and awarded the gold medal. The last great work was to have been the large Triptych, the summing up of the life of all things in the Alps. The painting was intended for the Paris Exhibition, and to compose it Segantini went to work on the Schaffberg. There he caught cold, and died on September 28th, 1899, leaving his ambitious design uncompleted.

*NOTE.*—The Segantini Pictures were secured for this Exhibition by the courtesy of Signor Grubicy. It was not intended to exhibit any works but those of living artists; but recognising the important influence Giovanni Segantini had on modern Italian Art, an exception was made in his case.

1. Nature.
2. Life.
3. Death.
4. The Two Mothers.
5. The Goddess of Love.
6. Musical Allegory.
7. Capanna. (Study for the "Death" picture.)
8. Bronze Bust of Segantini, by Troubetzkoy.



### Fine Art Hanging Committee in London:

Sir JAMES D. LINTON, Chairman.

Sir FRANCIS POWELL, President, Royal Scottish Society of Painters in Water Colours.

Sir WILLIAM BLAKE RICHMOND, K.C.B., M.A., R.A.  
DAVID MURRAY, Esq., A.R.A., A.R.S.A., A.R.W.S., R.S.W.  
WALTER SEVERN, Esq.

### MILAN.

#### *Committee :*

Prof. Virgilio Colombo, President.

Prof. Ernesto Bazzaro.

Prof. Filippo Carcano.

Prof. Gaetano Previati.

Prof. Cav. Secchi.

Prof. Tallone.

*Zucchi (Mario), Milan.*

8A. King Humbert I. (at the age of 31). Lent by Signor Ernesto Liccardi.

(The above bust is exhibited in the centre of the Royal Galleries, facing the Imperial Gardens.)

*Previati (Gaetano, Cav. di Ferrara), Via Cairoli 2, Milan.*

9. Maternity.

*Pasinetti (Prof. Antonio), Via Carroccio 6, Milan.*

10. Peace.

*Von Elvin (P.T.), Foro Bonaparte 47, Milan.*

11. General View of Dannasco.

*Balestrini (Carlo), Via Morigi 8, Milan.*

12. The Dream of the Virgin.

*Von Elvin (P.T.), Foro Bonaparte 47, Milan.*

13. Interior in Poirezza.

*Mazzucchi (Felice), Via Bagutta 4, Milan.*

14. Venice. Piazzetta di S. Marco.

*Celesia (Carlo), Via Morigi 5, Milan.*

15. Children on the Beach.

*Feragutti Visconti (Adolfo), Viale Vittoria 46, Milan.*

16. Calendì Magg'io.

*Pensa (Maria), Via S. Spirito 18, Milan.*

17. Roses.

*Celesia (Carlo), Via Morigi 5, Milan.*

18. Garden Scene.

*Casalini (Robaldo), Via S. Vittore 45, Milan.*

19. Last leaves.

*Bazzaro (Leonardo), Giovasso 11, Milan.*

20. The Bridge of Sighs, Venice.

For the sale prices of a. Its apply to the Curator in the Gallery.

21. *Sala (Paolo), Corso Venezia 93, Milan.*  
In Afghanistan.
22. *Pariani (Alfredo), Via Ciovasso 11, Milan.*  
Sunset at Chioggia.
23. *Cressini (Carlo), S. Primo 2, Milan.*  
A Shady Corner.
24. *Ferrari (Arturo), Via S. Barnaba 16, Milan.*  
Bicocca Castle, near Milan.
25. *Bologaro (Luigi), Stresa, Lago Maggiore.*  
Morning in the Alps.
26. *Campestrini (Davide Alcide), Piazza Castello 22, Milan.*  
On the Hills.
27. *Gignous (Cav. Eugenio), Stesa, Lago Maggiore.*  
The Aurna Pass (Simplon).
28. *Regalia (Giuseppina), Borgonuovo 26, Milan.*  
Flowers (Amerocaris).
29. *Belloni (Giorgio), Via Circo 12, Milan.*  
Old Pear Tree.
30. *Gallieni (Enrico), Corso Magenta 62, Milan.*  
Sunset on Lago Maggiore.
31. *Henssler (Anna), Via Bigli 15, Milan.*  
Head of an old Saint.
32. *Bellazzi (Giuseppe), Corso Cristoforo Colombo 11, Milan.*  
Study of a Head.
33. *Mattieli (Adolfo), Soave, Prov. di Verona.*  
Autumn.
34. *Longoni (Emilio), Via Stella 45, Milan.*  
Pecorina Ammalata (Suffering Sheep).
35. *Longoni (Baldassare), 4 Corso Indipendenza, Milan.*  
Mystic Hour.
36. *Fontana (Roberto), Via Cesare da Sesto 12, Milan.*  
Pindarus, Greek Singer.
37. *De Vecchi (Giulio), Cannobio, Lago Maggiore.*  
The Frari Church, Venice.
38. *Agazzi (Carlo), Via S. Agnese 20, Milan.*  
The Last Greeting.
39. *Agazzi Rinado di Bergamo, Via Pelabrocco 8, Bergamo.*  
The Primitive.
40. *Mazzucchi (Felice), Via Bagutta 4, Milan.*  
In the Snow.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

- Celeri-Viena (Ida), Via Vincenzo Monti 46, Milan.*
41. Briar Blossoms.
- Poma (Silvio), Via Rossini 3, Milan.*
42. Mount Rosa, from Sesto Calende, Lago Maggiore.
- Corvaja (Salvatore), Viale Vittoria 46, Milan.*
43. Rêverie.
- Aroldi (Prof. Tommaso), Via Cavour 16, Casalmaggiore,  
Prov. di Cremona.*
44. Landscape Study.
- Crespi (Enrico), Via Rossini 3, Milan.*
45. Midday.
- Von Elvin (P.T.), Foro Bonaparte 47, Milan.*
46. Venetian Canal.
- Sala Valentini (Irene), Vicolo Tignoni 14, Milan.*
47. Impression.
- Barni (Luigi), Corso Cristoforo Colombo 11, Milan.*
48. Study of a Head.
- Marrani (Pompeo), Corso Magenta 88, Milan.*
49. Anna.
- Vegetti (Enrico), Via G. B. Vico 8, Milan.*
50. Winter.
- Cagnoni (Amero), Via Senato 24, Milan.*
51. Comical Situation.
- Mazzocchi (Guido), Via Verziere 4, Milan.*
52. Study of a Head.
- Cavaleri (Lodovico), Via S. Agnese 14, Milan.*
- Three Parchment Fans :—
53. The Swan Pond.
54. White Peacock.
55. Poppies.
- Sala Valentini (Irene), Vicolo Tignoni 14, Milan.*
56. Venetian Woman.
- Feragutti Visconti (Adolfo), Viale Vittoria 46, Milan.*
57. Study of a head.
- Brignoli (Luigi), Via Melloni 16, Fuori P. Monforte, Milan.*
58. Portrait of the Artist.
- Pontremoli (Comm. Raffaele), Via Castelfidardo 9, Milan.*
59. Macbeth and the Witches.
- Pirinoli (Cesare Ceci), Via Pesce 24, Milan.*
60. Low Tide (Venetian Lagoon).

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*For the sale prices of above exhibits apply to the Curator in the  
Gallery.*



- De Strobel (Daniele), Via Aurelio Saffi 6, Milan.*  
61. Ad tanta nati sumus.

*Pasini (Emilio), Via Trieste 39, Brescia.*

62. Portrait of a Lady.

63. Portrait of a Lady.

- Bonomelli (Romeo), Via Pignolo 65, Milan.*  
64. Nocturne.

- Bianchi (Mosè), presso P. Marrani, Corso Magenta 88, Milan.*  
65. Milan Under Snow.

- Pellizza (Giuseppe), Volpedo, Tortona.*  
66. The Mirror of Life.

- Bersani (Stefano), Via Donizetti 30, Milan.*  
67. Ray of Love.

- Rapetti (Camillo), Via Rossini 3, Milan.*  
68. Shall I please?

- Conconi (Luigi), S. Paolo 10, Milan.*  
69. Midnight.

- Cerutti (Edoardo), Via Cavour 13, Voghera.*  
70. Meadow Flowers.

- Buffa (Giovanni), Via Ponte Seveso 12, Milan.*  
71. After the Crime.

- Rapetti (Camillo), Via Rossini 3, Milan.*  
72. The Gruel.

- Borsa (Emilio), Via Appiani 6, Monza.*  
73. Iris.

- Mazza (Aldo), Via Commenda 7b., Milan.*  
74. Yellow Leaves.

- Cinotti (Guido), Via Tessera 7, Milan.*  
75. Seascape. Autumn Morning.

- Gola (Emilio), Via Cairoli 2, Milan.*  
76. Winter on the Naviglio, Milan.

- Gradi (L. Napoleone), Via Rossini 3, Milan.*  
77. Morning. Poetry of the Mountains.

- Fossati (Andrea), Via Solferino 11, Milan.*  
78. Surprise.

- Maggi (Dr. Giuseppe), 7, Via Giuliani, Milan.*  
79. Choir of St. Ambrogio, Milan.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

- Zappa (Anita), Via Stampa 8, Milan.*  
80. Portrait of Giuseppe Verdi.
- Ximenes (Edoardo), Via Palermo 12, Milan.*  
81. The November Sun on the Reals of Varese.
- Zappa (Anita), Via Stampa 8, Milan.*  
82. Head of a Woman.
- Agazzi Rinado di Bergamo, Via Pelabrocco 8, Bergamo.*  
83. The Shoemaker.
- Erler (Giulio Ettore), Via Paolo Sarpi 12, Milan.*  
84. The last strokes.
- Pasini (Lazzaro), Via San Marco 48, Milan.*  
85. Spring and Autumn.
- Villa (Ferdinando), Vigevano.*  
86. The Melon Vendor.
- Mantegazza (Giacomo), Via Borgonuovo 18, Milan.*  
87. A Storm in Spring.
- Perelli (Lida), Via Chiosetto 10, Milan.*  
88. Rest in Peace.
- Formis (Achille), Via Palermo 5, Milan.*  
89. Pescarenico (On the Adda).
- Formis (Achille), Via Palermo 5, Milan.*  
90. Washing.
- Conconi (Luigi), S. Paolo 10, Milan.*  
91. The House of the Magician.
- Cavaleri (Lodovico), Via S. Agnese 14, Milan.*  
92. Spring Flowers.
- Burzi (Ettore), Lugano (Paradiso), Switzerland.*  
93. Venetian Serenade.
- Morbelli (Angelo), Via Pasquale Paoli 3, Milan.*  
94. Winter.
- Campestrini (Davide Alcide), Piazza Castello 22, Milan.*  
95. Venetian Lady.
- Ortolani (Augusto), Via Paolo Sarpi 9, Milan.*  
96. The Spade
- Agazzi (Ermenegildo), Via Curtatone 21, Milan.*  
97. Jesus with the Children.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Barbieri (Alessandro), Via S. Vittore Grande 45, Milan.*

98. Under the Portico of the Church of St. Ambrogio, Milan.

*Tironi (Vittorio), Via Varese 8, Milan.*

99. Love Declaration.

*Burlando (Leopoldo), Via Pontaccio 19, Milan.*

100. A Corner of the Cathedral of Milan.

*Salvadori (Riccardo), Via S. Marco 18, Milan.*

101. On the Road to Maloja.

*Rossi (Luigi).*

102. Sweet Wine.

*Mascarini (Giuseppe), Foro Bonaparte 48, Milan.*

103. Little Girl in Pink Dress.

*Magistretti (Emilio), Via Ponte Seveso 12, Milan.*

104. Small Calves.

*Zappa (Anita), Via Stampa 8, Milan.*

105. Head of a Girl in a Garden.

*Crespi (Enrico), Via Rossini 3, Milan.*

106. The Attack.

*Fontana (Roberto), Via Cesare da Sesto 12, Milan.*

107. Ines.

*Corvaja (Salvatore), Viale Vittoria 46, Milan.*

108. Puritas.

*Pensa (Maria), Via S. Spirito 18, Milan.*

109. Pinks.

*Gilardelli (Aurora), Via Rossini 3, Milan.*

110. From the Riviera.

*Tominetti (Achille), Via Cairoli 2, Milan.*

111. Sun effect.

112. The Smuggiers.

*Alciati (Antonio Ambrogio), Via Montebello 21, Milan.*

- 112A. Giuseppe Verdi.

*Cairoli (Giuseppe), Viale Monforte 22, Milan.*

113. Spring Awakening.

114. Portrait of Verdi at the age of 80, and House where Verdi was born.

115. Death of Jesus Christ (*After Bellini.*)

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*



- Villa (Federico Gaetano), Via Cernaja 4, Milan.*
116. First Impression.
- Secchi (Luigi), Via Quadronno 5, Milan.*
117. Happy Youth.
- Pisani (Salvatore), Via Vivaio 4, Milan.*
118. Angelus Domini.
- Orsini (Arcangelo), Via Bocchetto 16, Milan.*
119. Cont' acqua.
- Moneta (Gerolamo), Via Felice Casati 21, Milan.*
120. Alexander Manzoni.
- Magni (Alessandro), Corso Venezia 46, Milan.*
121. A Smile.
- Labò (Oreste), Via Ponte Seveso 14, Milan.*
122. Spleen.
- Del Bò (Romolo), Via Montebello 3, Milan.*
123. Immortality.
- Cassi (Enrico), Via Borgonuovo 6, Milan.*
124. Bust of a Child.
- Danielli (Bassano), Via Fate-bene-fratelli 13, Milan.*
125. The Olive Branch.
- Boninsegna (Egido), Via Mich, Buonarroto 5, Milan.*
126. Study of a Head.
- Broggi (Camillo), Via Fiori Oscuri 3, Milan.*
127. Study of a Head.
- Vedani (Michele), Bastioni Garibaldi 1, Milan.*
128. Bacchus intoxicated.
129. Fight between a Lion and Tiger.
130. Boy with child in his arms.
- Riboldi (Pietro), Viale Lodovica 15, Milan.*
131. Dog.
- Ravasco (Cesare), Corso Venezia 46, Milan.*
132. Little Washerwoman.
133. Friends.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

- Quadrelli (Gesare), Via Cesare de Sesto 15, Milan.*  
 134. Innocence.
- Prendoni (Attilio), Via Ariberto 19, Milan.*  
 135. Drips.
- Pellini (Eugenio), Via Curtatone 8D, Milan.*  
 136. Study of a Head.
- Paleni (Andrea), Via Cavalcavia S. Giorgio, Bergamo.*  
 137. Marco Tullio Cicero.
- Laforet (Alessandro), Via Carroccio 6, Milan.*  
 138. Giuseppe Verdi.
- Grossoni (Orazio), Sant Ambrogio 8, Milan.*  
 139. First Clouds.
- Giudici (Primo), Via Pontaccio 12, Milan.*  
 140. The First Gift.
- Ghidoni (Domenico), Viale Bergamo 9, Milan.*  
 141. Gems of the Sea.
- Cantù (Giuseppe), Bastione P. Magenta 14, Milan.*  
 142. Pupil "Rari nantes."  
 143. Another look.
- Busetti (Ferdinando), Via Vivaio 4, Milan.*  
 144. Poetry of Life.
- Bialetti (Felice), Via Montebello 3, Milan.*  
 145. In Pensive Mood.
- Barzaghi (Prassitele), Via Solferino 43, Milan.*  
 146. Hunter.
- Astorri (Enrico), Piazza Stazione Centrale 11, Milan.*  
 147. Ambush.
- Ajolfi (Elia), Via Mario Pagano 43, Milan.*  
 148. From Life.  
 149. On the Beach.  
 150. From Life.
- Bassi (Donna Costanta), Trezzo sull'Adda, Lombardy.*  
 151. Part of a Table Service for 12 persons, old Lodi style;  
 executed for H.M. the Queen-Dowager.
- Vegetti (Enrico), Via G. B. Vico 8, Milan.*  
 152. Etchings.
- Mentessi (Giuseppe), Galleria Vittorio Emanuele, Scala 12, Milan.*  
 153. 6 Water Colours.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

# TURIN.

## Committee :

Prof. Comm. Odoardo Tabacchi.  
 Prof. Marco Calderini.  
 Prof. Bistolfi.  
 Prof. Delleani.  
 Prof. Cavalleri.

Prof. Comm. Celestino Gilardi.  
 Prof. Giacomo Grosso.  
 Prof. Ing. Carlo Stratta.  
 Prof. Tavernier.

*Cavalleri (Vittorio), 220, Tetti Varro, Turin.*

163. Rustic Merry-making.

*Sobrile (Giuseppe), Via Accademia Albertina 8, Turin.*

164. Mother.

*Bernardi da Borga (Romolo), Via Cavour 28, Turin.*

165. The Smoker.

*Grassis (Giuseppe), Via Gaeta No. 20, Turin.*

166. Sunset.

*Delleani (Lorenzo), Piazza Vittorio Emanuele 7, Turin.*

167. Preparing the Rice Fields.

*Corsi (Count Giacinto), Via Madama Cristina 6, Turin.*

168. The Smile of the Sea.

*Gheduzzi da Crespellano (Augusto), Via Barolo 12, Turin.*

169. Sylvan Harmonies.

*Sacerdote (Anselmo), Via Mazzini 4, Turin.*

170. Winter Sun.

*Falchetti (Giuseppe), Corso Re Umberto 38, Turin.*

171. A Hare.

*Margotti (Francesco), 30 Via Gioberti, Turin.*

172. The Sleep of Jesus.

*Pollonera (Carlo), Palazzo Carignano, Turin.*

173. In the Wood.

*Roda (Leonardo), Via Cavour 12, Turin.*

174. End of Winter.

*Cortazzi (Giacomo), Piazza Cavour 10, Turin.*

175. Head with Flowers.

*Bernardi da Borga (Romolo), Via Cavour 28, Turin.*

176. The Vow.

*Tavernier (Andrea), Accademia Albertina, Turin.*

177. Mountain Flora.

*Verno (Camillo), Mollia-Sesia (Prov. of Novara), Turin.*

178. Mother.

*For the sale prices of above exhibits apply to the Curator in the Gallery.*



- Grassis (Giuseppe), Via Gaeta No. 20, Turin.*  
 179. 6 Minatures.  
*Omegna (Filippo), Via Silvio Pellico 5, Turin.*  
 180. Autumn Ballad.  
*Minasoli (Luigi), Via Po. 31, Turin.*  
 181. Solitude.  
*Nicolello (Edoardo) Via Garibaldi 13, Turin.*  
 182. April.  
*Mucchi (Ant. Mario), Villino Bixio, Turin.*  
 183. The Blind.  
*Giani (Giovanni), Via Guastalla 14, Turin.*  
 184. The House of Saussure.  
*Gilardi (Pier Celestino), Via Accademia Albertina 8, Turin.*  
 185. Between Iron and Fire.  
*Carpanetto (Giovanni Battista), Via XX. Settembre 54, Turin.*  
 186. Seascape. Genoa.  
*Colmo (Giovanni), Via Alfieri 24, Turin.*  
 187. Veiled Sun.  
*Galfrè (Giovanni), Corso S. Maurizio 15, Turin.*  
 188. Head of Little Girl.  
*Calderini (Marco), 4 Via Lodovica, Turin.*  
 189. October, Lago Maggiore.  
*Baronio (Antonio), Via Saluzzo 42bis, Turin.*  
 190. Repose.  
*Ferrari Nigat, Via Mazzini 45, Turin.*  
 191. Which is the best of the two?  
*Reycend (Enrico), Piazza Salazzo 4, Turin.*  
 192. The Coast at Noli.  
 193. Morning in May.  
*Marchisio (Prof. Andrea), Accademia Albertina 2, Turin.*  
 194. Old Songs.  
*Tavernier (Andrea), Accademia Albertina, Turin.*  
 195. By the River.  
*Marchisio (Prof. Andrea), Accademia Albertina 2, Turin.*  
 196. Art cannot atone Love's Grief.  
*Falchetti (Alberto), Corso Re Umberto 38, Turin.*  
 197. The Glass Glacier Rock on Mount Rosa.  
*Olivetti (Ercole), Via Po. No. 39, Turin.*  
 198. Subject from "Life and Dreams."

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Follini (Cav., Uff. Carlo), Via S. Massimo 42, Turin.*  
199. The Cliff.

*Omegna (Filippo), Via Silvio Pellico 5, Turin.*  
200. Art Bronze : Light and Shade.

*Calandra (Davide), Corso Massimo d'Azeglio 40, Turin.*  
201. The Conqueror.

*Tabacchi (Prof. Odoardo), Reale Accademia Albertina, Turin.*  
202. The Favourite.

*Stuardi (Giovanni Antonio), Via Vanchiglia 36, Turin.*  
203. Puritas.

*Rubino (Edoardo), Via Trapione 41, Turin.*  
204. Adolescent.

*Reduzzi (Cav. Cesare), Via Accademia Albertina 2, Turin.*  
205. Study of a Head.

*Debiaggi (Casimiro), Via Burdin, 30, Turin.*  
206. Study in Expression.

*Bottinelli (Giuseppe), Via Bezzacca 8, Turin.*  
207. First Steps.

*Alloati (Giovanni B.), Via Po 39, Turin.*  
208. Study for the Statue of Eros. Alcide.

*Ridoni (Ettore), Via Bonsignore 7, Turin.*  
209. Empire Costume.

*Biscarra (Cesare), Via Montebello 21, Turin.*  
210. Big Game.

*Felice (Nicolo), Via Balbo 33, Turin.*  
211. Jesus.

*Malvani (Enrico), P. Castello No. 2, Turin.*  
212. The Fidgety Horse.

## NAPLES.

### Committee :

Duca D'Andria, Senatore, President.

Prof. Edoardo Dal Bono.

Prof. Achille D'Orsi, President Academy of Fine Arts.

Prof. Ricardo Forster.

Prof. Farneti, Director of the Museum.

Prof. Vincenzo Volpe.

*Buono (Eugenio), Via Tasso 124, Naples.*  
221. Reverie of Spring.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Tresca (Adelaide Principe), Via Chiaia 205, Naples.*

222. Five Miniatures.

The Transfiguration (after Raphael).

The Madeleine (after Guercino).

Three Portraits (two of ladies and one of a child).

*Farneti (Stefano), Museo Artistico Industriale, Naples.*

223. Southerly wind.

*De Martini (Gaetano), 37, Via Domenico Morelli, già Via Pace, Naples.*

224. Guardians of the Harem.

*Esposito (Gaetano), Palazzo Donn'Anna a Posillipo, Naples.*

225. Neapolitan Seascape.

*Minieri (Cav. Vincenzo), Villa Minieri Salita Cacciattoli 5 (Vomero), Naples.*

226. Interior of S. Peter's, Rome.

*Dalbono (Eduardo), Strada Monteoliveto No. 70, Naples.*

227. Barques mooring on the Gulf of Pozzuoli.

*Mancini (Francesco), Via nuova Capodimonte 45, Naples.*

228. Positano "Salita Corvo."

*Irolli (Vincenzo), Calviziano, Naples.*

229. Resurrection.

*Laezza (Giuseppe), Via Salvator Rosa 63, Naples.*

230. The Royal Park of Capodimonte.

231. The Plain of Monteforte.

*Monteforte (Edoardo), S. Sebastiano al Vesuvio, Presso Napoli.*

232. Poplars and Pines.

*Barone (Carlo Adolfo), Madonna dell'aiuto 29, Naples.*

233. Grazing.

*Miola (Camillo), Corso Vittorio Emanuele 86, Naples.*

234. Italian Music.

*D'Agostino (Proof. Cav. Gaetano d'), Via Cagnazzi a Capodimonte, Naples.*

235. Pro Patria ad erarium. Suggested by Titus Livius. History of Ancient Rome.

"In pace tanto animo contentum est, ut gratiæ ultra consolibus argentur. Senatus inde misso pro se quisque aurum, argentum et æ in publicum conferant, tanto centamine injecto, ut prima nominæ suæ vellent in publicis tabulis esse; ut nec triumveri anipiendo, nec scribæ referendo sufficerant."—*Titus Livii, Decade iii., Liber vi., Cap. 28.*

*Mancini (Francesco), Via nuova Capodimonte 45, Naples.*

236. Mary and Joseph, on the Road Positano-Amalfi.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*



*Casciaro (Giuseppe), S. Gennaro 16, Antignano, Naples.*

237. 1 Panel containing 12 pictures : Naples and Environs.

From S. Elmo.

Via di Campagna.

From Pallino (Via Tasso).

Villa Comunale.

From Fuorigratta.

Old Court.

Waterstream.

On the Vesuvius.

Seascape.

Via dei Camaldoli.

In Capodimonte.

Villa Belvedere.

*De Sanctis (Giuseppe), 7, Palazzo Luperano al Cavone, Naples.*

238. Ready for the Departure.

*Maiuri (Roberto), Via Toledo 280, Naples.*

239. Flowers and Fruit.

*Cortese (Frederico), Palazzo Colombo al Vomero Nuovo, Naples.*

240. Landscape.

*Dalbono (Eduardo), Strada Monteoliveto No. 70, Naples.*

241. On the Road to Sorrento (morning effect).

*Licata (Augusto), Piazza G. B. Vico 40, Rione S. Efremo, Naples.*

242. A portrait. Mrs. A. H. Radice.

*Migliaro (Vincenzo), Via Nunziatella 24, Pizzofalcone, Naples.*

243. A Road in Naples.

*Gabbiani (Giuseppe), Largo Olivella 12, Naples.*

244. Countrywoman.

*Michetti (Professor), lent by Ugo Catani, Esq., 13, Bruton Street, London, W.*

245. "La Pastora" (The Shepherdess).

*Cammarano (Michele), Largo S. Domenico Maggiore, Palazzo Sansevero 9, Naples.*

246. Massaua, Arab village.

*Dalbono (Eduardo), Strada Monteoliveto No 70, Naples.*

247. Red Mist on the Gulf of Naples.

*Esposito (Gaetano), Palazzo Donn'Anna a Posillipo, Naples.*

248. Head of a Little Girl.

*Cortese (Frederico), Palazzo Colombo al Vomero Nuovo, Naples.*

249. Castle Ramonti.

*Farneti (Stefano), Museo Artistico Industriale, Naples.*

250. Dead Sea.

*Licata (Augusto), Piazza G. B. Vico 40, Rione S. Efremo, Naples.*

251. A portrait. Mr. A. H. Radice.

*De Sanctis (Giuseppe), 7, Palazzo Luperano al Cavone, Naples.*

252. Night Effect.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Migliaro (Vincenzo), Via Nunziatella 24, Pizzofalcone, Naples.*  
253. Antiquaries.

*Netti (Francesco), Bari.*

254. Ancient Chorus (Lent by Luigi Netti).

*Monteforte (Edoardo), S. Sebastiano al Vesuvio, Presso Napoli.*  
255. Naples from the Vesuvius.

*Tramontano (Giuseppe), Monte di Dio 82, Naples.*

256. Study of the Nude.

*Esposito (Gaetano), Palazzo Donn'Anna a Posillipo, Naples.*

257. Head of an Old Man.

*De Sanctis (Giuseppe), 7, Palazzo Luperano al Cavone, Naples.*

258. Canal Grande, Venice.

*De Falco (Filippo), R. Istituto di Belle Arti, Naples.*

259. Love and Faith.

*Rossi (Eduardo), Largo Vittoria 12, Naples.*

260. Woman.

261. Polypus Fisher.

262. Capri Girl.

*Varlese (Giacchino), Piazza Musco 48, Naples.*

263. Old Neapolitan.

*Renda (Giuseppe), Palazzo Barbaia, Mergellina 23, Naples.*

264. Neapolitan Boys.

*Ferrer (Alberto), Villa Cioffi ai ponti rossi da Ottocalli, Naples.*

265. And he fell as a corpse will fall (Dante).

*Raiano (Gennaro), Miano (Naples).*

266. A Toast.

*Belliazzi (Raffaele), Via Capodimonte 170, Villa Vannucci, Naples.*

267. Grandfather.

268. Grandmother.

269. Charles III.

270. A Song from my young days.

*Vitale (Giuseppe), Naples.*

271. Boccaccio telling his Tales.

*Jerace (Francesco), Via Amedeo 141, Naples.*

272. Carmosina.

273. Velia.

*Vetri (Prof. Paolo), 7, San Carlo a mortelle, Naples.*

274. The Virgin and Infant Jesus, who crowns S. Vitale.

275. Christ being laughed at in the House of Anna. (*After D. Morelli.*)

*Faccio (G.), 70, Godolphin Road, London, W.*

276. Gabriele Rossetti da Vasto (50th Anniversary of his death).

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

## VENICE.

### *Committee:*

Comm. Prof. On. Conte Pompeo Molmenti

Comm. Prof. Antonio Dal Zotto.

Cav. Prof. Cesare Laurenti.

Cav. Prof. Alessandro Milesi.

Cav. Prof. Luigi Nono

Cav. Prof. Ettore Tito.

*Levi (Ernesto), Salvite Fondamenta della Sensa, Palazzo Cassetti, 3240, Venice.*

281. Landscape.

*Favai (Gennaro), S.M. Formosa 6207, Venice.*

282. Triumphant Venice, Allegory of the Venetian Republic.

*Policronio (Carletti), Farmacia Mantovani, S. Marco, Venice.*

283. Incantation.

*Zanetti-Zilla (Vettore), S. Cristoforo 3383, Venice.*

284. March Evening.

*Stefani (Vincenzo de'), Palazzo Brusa, San Pantaleone, Venice.*

285. The Garden of Renata.

*Dal Bo (Zaccaria), S. Barnaba, Palazzo Ambasciatori, Venice.*

286. Canal in Venice.

*Bartoluzzi (Millo), S. Margherita 3120, Venice.*

287. Venice towards the mysterious Night.

*Rotta (Silvio G.), Zattere, Ponte Lungo 929, Venice.*

288. A Gust of Wind.

*Mazzetti (Emo), Calle Caotorta, S. Angelo 3558, Venice.*

289. Fruit.

*Policronio (Carletti), Farmacia Mantovani, S. Marco, Venice.*

290. L Alba.

*Mazzoni (Domenico), Caneva di Sacile.*

291. Misty Day.

*Selvatico (Luigi), Venice.*

292. A Venetian Palace.

*Sartorelli (Francesco), S. Moisè 2151, Venice.*

293. Sunset on the Isaar.

*Carbonara (Raffaele), Madonna dell'Orto 3539, Venice.*

294. Volcanic Cliffs.

*Selvatico (Luigi), Venice.*

295. A Venetian River.

*Mion (Cav. Luigi), Rio Terra Antonio Foscari 894 (S. Agnese), Venice.*

296. The Daughter of the Woods.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*



- Lanza (Luigi), S. Trovaso. Fond. Nani 946, Venice.*  
 297. Interior of the S. Marco Basilica, Venice.
- Lonza (Antonio), Via Coroneo. 17, Trieste.*  
 298. The Procession in the Wood.
- Scattola (Ferruccio), S. Zaccaria 4501, Venice.*  
 299. Autumn Sunset in Venice.
- San Fior (Silvio Giovanni), Calle Malissiera, S. Samuele 3080, Venice.*  
 300. Interior of S. Marco, Venice.
- Rosa (Luigi), S. Pantaleone 34, Venice.*  
 301. Choir of the Frari Church, Venice.
- Molin (Oreste da), Piove di Sacco (Prov. di Padova).*  
 302. Here comes the Doge's Wife.
- Rosa (Luigi), S. Pantaleone 34, Venice.*  
 303. In the Green Silence.
- Vizzotto-Alberti (Giuseppe), S. Pantalon Cillo Mosca 6, Venice.*  
 304. A Gale.
- Vianello (Cesare), S. Trovaso Fondd. Nani 945, Venice.*  
 305. Safe.
- Zanetti-Zilla (Vettore), S. Cristoforo 3383, Venice.*  
 306. Towards the Evening at Chioggia.
- Laurenti (Cesare), S. Gregorio 141, Venice.*  
 307. Paris in the Kitchen.
- Dall' Oca Bianca (Angelo), Sta. Maria R. Maggiore 13, Verona.*  
 308. The Quadrille.
- Avanzi (Vittorio), Via Paradiso, 7, Verona.*  
 309. Mountain Landscape.
- Vizzotto-Alberti (Giuseppe), S. Pantalon Cillo Mosca 6, Venice.*  
 310. Gilt Poverty.
- Scattola (Ferruccio), S. Zaccaria 4501, Venice.*  
 311. Grand Canal.
- Dall' Oca Bianca (Angelo), Sta. Maria R. Maggiore 13, Verona.*  
 312. Last Rays.
- Ippoliti (M.), S. Vio 735, Venice.*  
 313. Evening (Landscape).
- Mazzoni (Domenico), Caneva di Sacile*  
 314. At Night.
- Rossignoli (Leonida), Venice.*  
 315. Venetian Poem.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Tessari (Romolo), S. Pantaleone, Palazzo Brusa 3825, Venice.*  
316. On the Cadore (Mount Pelmo).

*Gasparini (Luigi), Traghetto della Maddalena, 2177 Venice.*  
317. The Hour of Night.

*Molin (Oreste da), Piove di Sacco (Prov. di Padova).*  
318. Hats off, a victim of labour is passing.

*Carbonaro (Raffaele), Madonna dell'Orto 3539, Venice.*  
319. Winter Sunset in Sicily.

*Zoppellari (Mario), S. Stefano 2927, Venice.*  
320. On the Euganei Hills (Padoua).

*Scattola (Ferruccio), S. Zaccaria 4501, Venice.*  
321. Near San Marco.

*Favai (Gennaro), S.M. Formosa 6207, Venice.*  
322. Piazza San Marco in the XVth Century.

*Martini (Alberto), Treviso.*  
323. The Poem of Labour.

*Cadorin (Vincenzo), Fond. Briati 2534, Carmini, Venice.*  
324. Flowers.

325. Peace.  
*Lorenzetti (Carlo), S. Barnaba 1270 Calle Cerchieri, Venice.*

326. In Chioggia (Impression from Nature).  
*De Lotto (Annibale), S. Vio 657, Venice.*

327. Dido.  
*Policronio (Carletti), Farmacia Mantovani, S. Marco, Venice.*

328. Bronze Bas-relief.  
*Bottasso (Urbano), S. Marziale 2510, Venice.*

329. Interval  
*Cadorin (Ettore), Carmini 2534, Venice.*

330. Identity.  
331 and 332. Sleep, and Awakening.

*Caldana (Emerico), S. Tomaso, Vicenza.*  
333. Head of Christ, "Vision of Life."

*Tamburlini (A.) and Carbonaro (R.), Madonna dell'Orto 3539, Venice.*

334. Wood Nymphs.  
*Grimani (Guido), Venice.*

337. Landscape.  
*Someda (Domenico), Venice.*  
(Lent by THE ROME ART CO.)

338. Artillery taking up a position.

339. Autumn Evening.

340. The Broken Hoop.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

## FLORENCE.

*Committee :*

Prof. Arturo Bortone.

Prof. Ernesto Bellardi.

Prof. Mario Guidotti.

*Passigli (Carlo), Via Porta Rossa 2, Florence.*

355. Crepuscule.

*Chiostri (Enrichetta), Via dei Robbia 64, Florence.*

356. Flowers.

*Sampaolo (Ettore), Lungarno Soderini 9, Florence.*

357. Mater Salvatoris.

*Tamburini (Arnaldo, Padre), Piazza Donatello 9, Florence.*

358. Politics.

*Fattori (Giovanni), Via Ricasali 54, Florence.*

359. Four Etchings.

*Norfini (Leonilda Petri), Piazza S. Giusto 2, Lucca.*

360. Curios.

*Marfori Savini (Filippo), Piazza Donatello 6, Florence.*

361. A Dream.

*Muzzi (Alfonso), Via Proconsolo 10, Florence.*

362. Autumn (Lago Maggiore).

*Bicchi (Silvio), Via Guelfa 69, Florence.*

363. Mater Furissima.

*Martin Rubelli (Carlino), Via Porte Nuove 23, Florence.*

364. Flowers.

*De Rossi (Gustavo), Via Lungo Mugnone 19, Florence.*

365. Abandoned.

*Sorani (Ada), Via dei Pecori No. 1 P° 2° Florence.*

366. Type of Old Tuscan Woman.

*Gioli (Francesco), Via Marsilio Ficino 10, Florence.*

367. Life.

*Bellandi (Ernesto), Via de' Robbia 64, Florence.*

368. Spring (Subject for wall or ceiling decoration).

*Eusebio (Angelina), Via Oricellari 12, Florence.*

369. Ciociara.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*



- De Clemente (Attilio), Via della Piazzola 5, Florence.*  
 370. Young Girls at Work.
- Kierner (Giorgio), Via dei Bardi 2, Florence.*  
 371. Tuscan Evening.
- Constantini (Andrea), Piazza Donatello 5, Florence.*  
 372. Priest attacked by a Dog.
- Senno (Pietro), Via delle Belle Donne No. 8, Florence.*  
 373. View of Casentino from Serravalle (Tuscany).
- De Beaux (Oscar), Via Guicciardini 26, Florence.*  
 374. The Widow.
- Sani (David), Via de Robbia 64, Florence.*  
 375. Youthful Ardour.
- Matinelli (Anna), Via delle Ruote 46, Florence.*  
 376. The Cypress.
- Tiesenhausen (Speranza), Via Lungo il Mugnone 11, Florence.*  
 377. Sin and Redemption.
- Ramiti (Gino), Via S. Carlo 25, Livorno.*  
 378. Harmony of Sounds.
- Gioli (Luigi), Via Marzilio Fucino 10, Florence.*  
 379. Return from the Vascolo (Plain of Pisa).
- Mazzoni (Emilio), Via Ricasoli 30, Florence.*  
 380. Last Rays.
- Rossi (Alessandro), Via Ricasoli 38, Florence.*  
 381. Lacrimarum Vallis.
- Grasselli (Casimiro), Via della Madonna della Torre 12, Florence.*  
 382. Portrait of the Artist.
- Gordigani (Michele), 6, Piazza Donatello, Florence.*  
 383. The Master's Breakfast.
- Covelli (G.), Via delle Ruote 46, Florence.*  
 384. Study of a Boy Reading.
- Simi (Filadelfo), Corso dei Tintori 1, Florence.*  
 385. Mother of Pearl.
- Tommasi (Lodovico), Via Lorenzo il Magnifico 18, Florence.*  
 386. Hour of Lassitude.
- Bicchi (Silvio), Via Guelfa 69, Florence.*  
 387. Portrait.
- Cavalleri (Adelina), Via del Proconsolo 13, Florence.*  
 388. Pinks.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

- Baldancoli (Vittorio), Via S. Reparata 2, Florence.*  
 389. Beatus homo qui invenit sapientiam.
- Tamburini (Arnaldo, figlio), Piazza Donatello 9, Florence.*  
 390. Portrait.
- Faldi (Arturo), Lungo Mugnone 11, Florence.*  
 391. Winter (Tuscany).
- Giuntoli (Enrichetta), Via dei Banchi 8, Florence.*  
 392. Flowers.
- Ciani (Cesare), Via dei Renai 3, Florence.*  
 393. Blacksmith.
- Hollender (Alfonso), Borgo Albizzi 12, Florence.*  
 394. Pontevecchio.
- Hollender (Alfonso), Borgo Albizzi 12, Florence.*  
 395. Venetian Woman.
- Martinelli (Manlio), Via della Tazza 14, Leghorn, Tuscany.*  
 396. From the Great Eyes as Deep as the Sea.
- Tiesenhausen (Speranza), Via Lungo il Mugnone 11, Florence.*  
 397. Triptych: Madonna with Jesus.
- Lori (Guglielmo Amedeo), Viale Bonaini 34, Pisa.*  
 398. Crepuscule.
- Nunes Vais (Italo), Piazza Donatello No. 9 Terreno, Florence.*  
 399. Irresistible Force.
- Bastianini (Augusto), Via Ghibellini 21, Florence.*  
 400. The Arno at Firenze.
- Fattori (Giovanni), Via Ricasoli 54, Florence.*  
 401. Solitude.
- Biondi (Napoleone), Piazza S. Croce 5, Florence.*  
 402. Carved Frieze.
- Biondi (Napoleone), Piazza S. Croce 5, Florence.*  
 403. Carved Frieze.
- Lazzarini (Pietro), Corso Vittorio Emanuele, Carrara.*  
 404. Brotherly Love.
- Galducci (Adolfo), Via degli Artisti D, Florence.*  
 405. Puritas. Bas-relief.
- Rivalta (Prof. Augusto), Via Ricosoli 54, Florence.*  
 406. The Centaur's Victory.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

*Lucchesi (Prof. Urbano), Via Pier Capponi 38, Florence.*

407. A Good Story.

*Pazzini (Romeo), Via Seragli 103, Florence.*

408. St. George on Horseback.

*Lazzerini (Alessandro), Via Nazionale 20b., Florence.*

409. At Work.

*Rossignoli (Vincenzo), Via Antonio Giacomini 20, Florence.*

410. Briar Flower.

*Ceccarelli (Egìo), Via Fra Bartolomeo 18, Florence.*

411. Et Anima Extincta est in Ei.

*Sodini (Dante), Viale Regina Vittoria 15, Florence.*

412. Union is Strength.

*Origo (Marchese Clementi), Via Masaccio 101, Florence.*

413. Juventus.

## ROME.

### *Committee :*

Prof. Comm. Ettore Ximenes, President.

Comm. Prof. Filippo Cifariello.

Prof. Cav. Pio Joris.

Prof. Cav. Luigi Bozzani.

Prof. Giulio Bargellini.

*Popert (Carlotta), Villino Carlotta, Lungo Tevere Flaminio,  
Rome.*

420. The Great Secret.

*Nardi (Enrico), 48, Via Margutta, Rome.*

421. Roman Evening.

*Piccioni (Gino), Tivoli.*

422. Spring Morning.

*Piccinni (Antonio), Via Curtatone 8, Rome.*

423. Head.

*Bompiani (Augusto), Corso Umberto I, 504, Rome.*

424. Bacchante.

*Brandt (Fritz), Galleria Sciarra, Via Marco Minghetti, Rome.*

425. An Old Court.

*Ferrari (Giuseppe), Villino Proprio, Via Piemonte, Rome.*

426. He will marry me.

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*



*Mancini (Antonio), Rome.*

427. H.E. The American Ambassador to Italy. Lent by Mrs. Chas. Hunter.

*Modigliani (Corinna), Via Margutta 51, Rome.*

428. Alpine Flower.

*Poveda (Vincenzo), Via Margutta 51, Rome.*

429. A Lord in Waiting.

*Tarenghi (Enrico), Via Margutta 48, Rome.*

430. The Beads.

*Noci (Arturo), Via Margutta 17, Rome.*

431. In the Catacombs.

*Martinetti (Maria), Piazza Colonna 366, Rome.*

432. A Game at Chess.

*Mancini (Antonio), Rome.*

433. Portrait of Madame Hirsch. Lent by Madame Hirsch.

*Monastero (Pietro), Via Cola di Rienzo No. 285, Scala A, Rome.*

434. Morning in the Port of Palermo.

*Bazzani (Luigi), Via in Arcione 98, Rome.*

435. In the Forum of Pompei.

*Mancini (Antonio), Rome.*

436. Study—The Figure Maker. Lent by I. S. Sargent, R.A.

*Corelli (Augusto), Viale Giulio Cesare, Villino, Rome.*

437. Type of Lazio.

*Santoro (Francesco R.), 123 Via Sistina, Rome.*

438. "L'alba vinceva l'ora mattutina . . ." (Dante).

*Spinetti (Mario), Via Margutta 53-B, Rome.*

439. A Duet.

*Joris (Pio), 65, Via Flaminia, Rome.*

440. Gipsy Song.

*Cecconi (Lorenzo), 33, Via Margutta, Rome.*

441. The Farewell.

*Cipriani (Nazzareno), 48, Via Margutta, Rome.*

442. Venetian Canal.

*Bompiani Battaglia (Clelia), Corso Umberto I, 50 $\frac{1}{2}$ , Rome.*

443. On the Apennines.

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*For the sale prices of above exhibits apply to the Curator in the Gallery*

*Piccioni (Gino), Tivoli.*

444. Portrait (Mrs. Cartwright).

*Simoni (Gustavo), Viale del Policlinico 136, Rome.*

445. Moorish Toilette.

*Santoro (Francesco R.) 123, Via Sistina, Rome.*

446. Venice. Rio delle Ostaeghe.

*De Tommasi (Publio), Via Margutta 53A, Rome.*

447. Grandmother's Birthday.

*Someda (Domenico), Via degli Scipioni 282, Rome.*

448. Autumn Snow on the Alps.

*Coromaldi (Umberto), 4, Corso Umberto I, Rome.*

449. A Meeting.

*Vitelleschi (G.N.), Piazza S. Nicolo Cesarini 3, Rome.*

450. Study of a Head.

*Battaglia (Alessandro), Via Margutta 17, Rome.*

451. Vanished Dreams.

*Coromaldi (Umberto), 4, Corso Umberto I, Rome.*

452. After the Work.

*Bompiani (Roberto), Corso Umberto I, 50 $\frac{1}{2}$ , Rome.*

453. Bathing in the Lake of Como.

*Sanfilippo Angelo, Corso Umberto 1509, Rome.*

454. Roman Idyl.

*Simoni (Scipione), Viale del Policlinico 136, Rome.*

455. Pulpit of Aracoeli.

*Trussardi (Giovanni), Via Porta Salaria 61, Rome.*

456. Light from Above.

*Bompiani (Augusto), Corso Umberto I, 50 $\frac{1}{2}$ , Rome.*

457. On the Apennines.

*Zocca (Zanardelli Italia), Fontanella di Borghese 35, Rome.*

458. The Family.

*Tiratelli (Cesare), 33, Via Margutta, Rome.*

459. The Vintage.

*Bidoli Salvagini (Ida), Via Giulia 167, Rome.*

460. On the Gianicolo.

*Maggiorani (Luigi), Via Corsi No. 6, fuori Porta del Popolo, Rome.*

461. A Roman Nobleman surprised by the Censor (Ancient Rome)

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*For the sale prices of above exhibits apply to the Curator in the Gallery.*

- Joris (Pio), Via Flaminia 65, Rome.*  
 462. La Soledad (Spain).  
*Joris Albissina (Agnese), Via Flaminia 65, Rome.*  
 463. Idyllic Verses.  
*Bompiani (Roberto), Corso Umberto I., 50½, Rome.*  
 464. Venice, from the Schiavoni Bank.  
*Barucci (Pietro), 78, Via Margutta, Rome.*  
 465. General View of the Excavations of the Roman Forum and Mount Palatine.  
*De Simoni (Attilio) Via Margutta 78, Rome.*  
 466. Plough on the Mountain.  
*Tarengi (Enrico), Via Margutta 48, Rome.*  
 467. The Arch of Titus. Roman Forum.  
*Ferrari (Giuseppe), Villino Proprio, Via Piemonte, Rome.*  
 468. Meditation  
*Pavacic (Francesco), Via Borgo Vecchio 111, Rome.*  
 469. The Fugitive Vestals.  
*Balla (Giacomo) Via Salaria 113, Rome.*  
 470. Last Portrait of Adelaide Ristori.  
*Guerra (Achille), Via Margutta 51, Rome.*  
 471. Woman and a Goat.  
*Vitelleschi (G.N.), Piazza S. Nicolo Cesarini 3, Rome.*  
 472. Half Figure.  
*Szoldatics (Giorgio), Via Margutta 54, Rome.*  
 473. The Exile. (Representing the Flight to Egypt.)  
*Simoni (Gustavo), Viale del Policlinico 136, Rome.*  
 474. Market at Biskra, Algeria.  
*Pazzini (Norberto), Via Babuino 22, Rome.*  
 475. Autumn in Romagna.  
*Vannutelli (Giuseppina), Via Torino 138, Rome.*  
 476. The Model.  
*De Lansade (Maria), Viale della Regina 87, Rome*  
 Miniatures:  
 477. The Three Graces.  
 478. Sacred Love and Profane Love (after Titian).  
 479. The Three Sons of Charles the First (after Vandyke).  
 480. Beatrice Cenci.  
 481. St. Cecilia, Ivory (after Donatello).

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*Novelli Tramonti (Emma), Via di Ripetta No. 218, Rome.*

482. Ceramic Plate "Guidoriccio Fogliani at the Siege of Montemassii."

*Novelli (Camillo), Viadi Ripetta 219, Rome.*

483. Ceramic Plate—"Beautiful Silvia."

*Cifariello (Fillippo), Via Margutta 54, Rome.*

484. Settembrina.

*Sbricoli (Silvio), Via Margutta 51a, Rome.*

485. Phryné.

*Nicolini (Giovanni), Passeggiata di Ripetta 37, Rome.*

486. Ophelia.

*Galletti (Stefano), Via del Gesù e Maria 21, Rome.*

487. Dante Alighieri.

*Sciortino (Antonio), 33, Via Margutta, Rome.*

488. Crucifix.

*Bulmi (Salvatore), Via Sicilia 153, Rome.*

489. Innocence.

*Guglielmi (Prof. Luigi), Via Babuino 155, Rome.*

490. His Holiness Pope Pius X.

*Cataldi (Amleto), Via dei Gracchi 57, Rome.*

491. On the Beach.

*Lappina (Michele), Via Margutta 113, Rome.*

492. Water Satyr.

*Bompiani (Roberto), Corso Umberto I., 504, Rome.*

493. Child riding a cane. (Parody of Alexandra and Bucephale).

*Jerace (Vincenzo Prof.), Piazza dell' Esquilino 23, Rome.*

494. Tu es . . . . (His Holiness Pope Pius X.).

495. Animal Study.

- 496/498. Sanguine (three designs illustrating Tom Moore's works).

*Luppi (Ermenegildo), Via Ripetta 70, Rome.*

499. The Struggle for Rest.

*(Galli Guido), of the Vatican Museums and Galleries, Rome.*

500. His Holiness Pope Pius X.

(This portrait is the first one which has been made from life since the accession of His Holiness, and the work has given entire satisfaction to the Pontiff.)

*San Michele Asylum, Via San Michele 20, Rome.*

501. An Artistic Tapestry representing "The Arab's Dream."

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# GENOA, BOLOGNA, PALERMO, ITALIAN ARTISTS RESIDENT IN FRANCE, etc.

## Genoa Committee :

Prof. Cav. Giuseppe Pennasilico.  
Prof. Amedeo Benniscelli.  
Prof. Ricardo De Albertis.  
Prof. Luigi De Servi.  
Mario Maria Martini.

## Bologna Committee :

Prof. Faccioli.  
Prof. Romagnoli.  
Prof. Voghi.

## Palermo Committee :

Prof. Francesco Lojacono.  
Cav. Ettore De Maria Bergler.  
Prof. Ugo Antonio.

*Faccioli (Raffaele), Via Venezia, 2, Bologna.*

501. Country Life.

*Altamura (Sandro), 18, rue Brunel, Paris.*

502. The Parting.

*Marchesi (Salvatore), Via Emiliani Guidici 4, Palermo.*

503. In the Vestry Room.

*Gabrini (Pietro), c/o Delfrate, 11, Chaussée d'Antin, Paris.*

504. In the Open Sea.

*Vighi (Prof. Coriolano), Via Zamboni 72, Bologna.*

505. The Sea at Night.

*Vasarri (Emilio), 14, rue Barbès, Courbevoie (Seine), France.*

506. The Tame Geese.

*Marchesi (Salvatore), Via Emiliani Guidici 4, Palermo.*

507. Little Fire.

*Bertelli (Luigi), Via Pietralati 71, Bologna.*

508. Winter Sunset.

*Di Giovanni (Luigi), Via Principe Scordia 59, Palermo.*

509. Triptych: Madonna and Infant, Saint Catherine and Saint Rosa.

*Berisso (Alfredo), Corso Torino No. 33A. int. 9, Genoa.*

510. In Liguria.

*Pennasilico (Giuseppe), Corso Firenze 8, Florence.*

511. The Mother.

*Beniscelli (Alberto), Salita Pallavicini 3, Genoa.*

512. Flower-Growing in Liguria.

*Brancaccio (Carlo), 110, Boulevard de Clichy, Paris.*

513. The Road to Amalfi.

*Pennasilico (Giuseppe), Corso Firenze 8, Florence.*

514. Evening on the Adda.

*Maragliano (Federico), Via Mantesuello 18-3, Genoa.*

515. The Orba Valley.

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- Faccioli (Raffaele), Via Venezia 2, Bologna.*  
 516. The Drama at the Farm.
- Costa (Giambattista), Via Roma No. 11-10, Genoa.*  
 517. October.
- Saccaggi (Cesare), 235 Faubourg St. Honoré, Paris.*  
 518. Spleen.
- Liardo (Filippo), Rue de l'Eglise, 2, Asnières (Seine) France.*  
 519. Departure for the Meadow.
- Zapparoli (Noradino), Via Buoi 5-7, Genoa.*  
 520. Nymph.
- Rocchetti Torres (A), Alberto Amedeo 142, Palermo.*  
 521. Echo of the Woods.
- Postiglione (Luca), c/o Delfrate, 11, Chaussée d'Antin, Paris.*  
 522. The Orphan Girl.
- Costa (Giambattista), Via Roma No. 11-10, Genoa.*  
 523. Unloading Coal in the Port of Genoa.
- Vasarri (Emilio), 14, rue Barbès, Courbevoie (Seine), France.*  
 524. The Gossips.
- De Servi (Luigi), Vico Chiuso Curletto 7, Genoa.*  
 525. Fantasy.
- Agrifoglio (Mario), Spianata di Castelletto, Genoa.*  
 526. Love me, Love me not.
- Dal Pozzo (Tomaso), Faenza.*  
 527. Autumn Glimmers.
- Savini (Alfredo), Accademia Belle Arti, Verona.*  
 528. Annunciation Day.
- Rossi Zanoli (Helvetio), 4, Rue Aumont-Thiéville, Paris.*  
 529. Old Cypresses (Brissago—Lake Maggiore).
- Rizzetti (Paolo Vincenzo), 4, rue Robert Estienne, Paris.*  
 530. Expectancy.
- Pennasilico (Giuseppe), Corso Firenze 8, Florence.*  
 531. Portrait of Genoa Lady.
- Rizetti (Paolo Vincenzi), 4, rue Robert Estienne, Paris.*  
 532. Study of a Head.
- Zonaro (Fausto), Austrian Post, Constantinople.*  
 533. At the Baths (the entrance, the bath, the siesta).
- Enea (Giuseppe), Via Francesco Ferrara 18, Palermo.*  
 534. Music.

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- De Servi (Luigi), Vico Chiuso Curletto 7, Genoa.*  
 535. Italian Lady.
- Bianco (Tommaso), 277, Rue St. Honoré, Paris.*  
 536. The "Clou" dreamt of for the Exposition, 1900.
- Grosso (Orlando), Via San Giuseppe No. 8 interno 4, Genoa.*  
 537. Washerwomen.
- Maragliano (Federico), Via Mantesuello 18-3, Genoa.*  
 538. The Italic Plain.
- Mancini Ardizzone (Francesco), Acicastello, Catania.*  
 539. The Beach at Acicastello.
- Beniscelli (Alberto), Salita Pallavicini 3, Genoa.*  
 540. Blossoms at Alba.
- Brunelli (Giulio), Soave Prov di Verona.*  
 541. The Chesnut Spring.
- Castiglione (Giuseppe Cav.), 11, boulevard de Clichy, Paris.*  
 542. The Divine Comedy (Paolo and Francesca).
- Beniscelli (Alberto), Salita Pallavicini 3, Genoa.*  
 543. At the End of Life.
- Bardinero (Dario), Piazza S. Silvestro 18-8, Genoa.*  
 544. Summit of the Apennines.
- Balbi (Angelo), Salita S. Anna 16-1, Genoa.*  
 545. Morning Awakening.
- De Maria Bergler (Ettore), Palazzo Riso, Palermo.*  
 546. Cloister at Monreale (Palermo).
- Capri (Cleto), Via Mighosati, 7, Reggio Emilia.*  
 547. Stormy Morning in Venice.
- Gaudenzi (Pietro), Piazza Tomasco No. 1 interno 18. Genoa.*  
 548. There is Peace here.
- Legnani (Carlo), Via Mazzini No. 80, Bologna.*  
 549. White Morning.
- Mazzei (Giuseppe), Via Orefici 6-17, Genoa.*  
 550. Vintage in Tuscany.
- Pennasilico (Giuseppe), Corso Firenze 8, Florence.*  
 551. Pigeons.
- Berisso (Alfredo), Corso Torino No. 33A. int. 9, Genoa.*  
 552. Evening Impression
- De Maria Bergler (Ettore), Palazzo Riso, Palermo.*  
 553. Square at Tunis.

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- Castiglione (Giuseppe Cav.)*, 11 boulevard de Clichy, Paris.
554. Plautilla Nelli Painting the Portrait of the Grand Duchess of Tuscany. Period 1600.  
*Savini (Prof. Alfonso)*, Via dell'Oro 9, Bologna.
555. Alma Providentia.  
*Caputo (Ulisse)*, 24, Rue Boissonnade, Paris.
556. Shower.  
*Sacheri (Giuseppe)*, *Bogliassi (Genoa)*.
557. Snow Impression on the Riviera.  
*De Maria Bergler (Ettore)*, Palazzo Riso, Palermo.
558. Sunset on the African Sea.  
*Mazzei (Giuseppe)*, Via Orefici 6-17, Genoa.
559. The Lady with the Baby.  
*Bianco (Pieretto)*, 4, rue Robert Estienne, Paris.
560. The Sogno Church.  
*Misericordi (Domenico)*, Via Paolo Costa No. 16, Ravenna.
561. Interior of S. Vitale, Ravenna.  
*Querian (Prof. Luigi)*, Messina.
562. Fishing Scene on the Coast of Sicily. "Sciabica."  
*Vighi (Prof. Coriolano)*, Via Zamboni 72, Bologna.
563. Gale on the Adriatic.  
*Albino (Pietro)*, Quinto al Mare, Genoa.
564. Study of a Head.  
*Volpe (Francesco)*, Via Archimede 23, Genoa.
565. September.  
*Casanova (Achille)*, Via Cartagnoli 7, Bologna.
566. Modern Art, with text: "Lactitiam ordinis velut restituens ars Naturalium refici Archetissa."  
*De Albertis (Edoardo)*, Corso Buenos Aires, Genoa.
567. Autumn.  
*Bassano (G. B. Salvatore)*, Sampierdarena.
568. The Kiss.  
*Bacigalupo (Pietro)*, Via Contardo 2-2, Genoa.
569. Christian Martyr.
570. The Heroine of the Attics.  
*Benvenuto (Giovanni)*, Via Pisacane No. 49 rosso, Genoa.
- 570A. Res Mortæ.
- Bedotti (Umberto)*, Corso Garibaldi 30, Reggio Emilia.
571. "There is no greater grief."  
*Romagnoli (Giuseppe)*, Piazza Caldecini 1, Bologna.
572. Study of a Head.

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*Golfarelli (Tullo), Via Angeli 20, Bologna.*  
573. Head of a harvester.

*Veronesi (Pietro), Via Coltelli 14, Bologna.*  
574. Ecce Homo.

*Ugo (Antonio), Via Cavour 86, Palermo.*  
575. Francesca da Rimini.

576. Pubescit.

577. Sicilian Boy.

578. Cherries

*Bonizzato (Giacomo), Via Leoncino 39-49, Verona.*

Exact Reproduction of the classic Bronze Gate of the S. Zeno Basilica. IXth Century.

579. Life of Jesus Christ from the Annunciation to the Sepulchre.

Annunciation of Virgin Mary.

Birth of Christ and coming of the Magi.

Flight to Egypt.

Jesus Christ drives the Merchants out of the Temple.

Christening of Jesus, and Jesus amongst the Crowd.

Jesus Christ with the Doctors.

Palm Sunday.

Jesus Christ washes the Apostles' Feet.

The Last Supper.

Arrest of Christ in Gethsemane's Garden.

Jesus Christ sent from Herod to Pilatus.

The Last Evidence.

Jesus Christ sentenced to be Scourged.

Erection of the Cross.

Saint Sepulchre.

Two Scripture Scenes.

Famous Classic Mask.

*Caro (Francesco), 13, boulevard Victor-Hugo, Neuilly-sur-Seine, France.*

580. Servitor Humanus.

581. The Best Friend.

582. The Tennis Player.

583. The Thought.

584. The Smile.

*Cherubini (Giuseppe), Piazza Plebiscito 5, Ancona.*

585. The Fruit Vendor.

586. Arch of the Prefecture of Ancona.

*Spagnozzini (Prof. Ludovico), Via Podesti 19, Ancona.*

587. Venetian Canal, Ponte Vidman.

*Aimone (Luigia), 37 Rue de Rome, Paris.*

588. Spring Flowers.

589. Dahlias and Chrysanthemums.

590. Daisies.

591. Flowers and Vase.

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# Ducal Hall Art Annexe.

## VANISHED MEDIAEVAL ROME.

A Collection of Water Colours Painted by  
CAVALIERE E. ROESLER FRANZ.

Cav. E. Roesler Franz's Collection, as here exhibited, consists of eighty water-colours. These represent the most characteristic places of mediæval Rome, which, owing to the demolitions for safety and sanitary purposes, as well as for the embellishment of the capital of Italy, have undergone a most substantial change, so that it can be stated that the pictures are for the major part the only testimonials of the real aspect of Rome before the works were carried out.

Ferdinand Gregorovius, the celebrated historian, in one of his visits to Rome (1881) addressed a letter to the President of the Royal Academy of St. Luke on the subject. After stating that Rome was undergoing one of the greatest historical changes in its old appearance, and that ere long it would pass out of the minds of the Romans themselves unless Art came to the rescue by keeping some record of the past, he writes, "I regret not to know any artist in Rome devoting himself to the above subject, except one, Mr. E. Roesler Franz. It affords me great satisfaction to see that the idea of retaining memoirs of the past has struck this Roman artist, who has happily guessed that a work of this kind would not only prove artistically interesting but historically necessary."

Gregorovius ends his letter by soliciting the Royal Academy of St. Luke to afford their patronage to Mr. Franz's work. In a letter to the artist himself (Rome, June 6th, 1883), Gregorovius writes:—"The water-colour you made for me will daily recall to my mind your magnificent collection, and I can assure you with your paintings you rendered a most important service to the advancement of Roman culture. Your paintings, which will be followed by others of the same kind, will be known and admired as historical documents of the town long after my own writings shall have been forgotten, in as much as works of Art have the advantage on written history that whilst the former reproduce Nature itself, and consequently lose nothing of their intrinsic value in course of time, the merits of the latter are greatly impaired, partly on account of the change in public taste and ideas, and partly owing to the new materials which come to light showing the inadequateness of historical writings."

These pictures form part of the First Series now belonging to the Municipality of Rome and kept in the Communal Palace at the Capitol. In 1889 the Royal Academy of Berlin awarded a gold medal to Mr. Franz for this part of his collection.

In 1897 a show of the Second and Third Series of these water-colours (here displayed) took place in the Foyer of the "Teatro Drammatico Nazionale" in Rome, and proved a very great success, so much so that the Royal Academy of St. Luke, through their President, expressed in a letter to the Syndic of Rome their vote that these two series of Mr. Franz's pictures, which represented both historically and artistically, a complex of valuable souvenirs of admirable execution, should be also bought by the Municipality. Later on negotiations were started to that effect, and brought on to a very satisfactory stage; but the straitened financial conditions of the Commune of Rome have prevented them from purchasing these two last series.

Under such circumstances, all students and admirers of the history of the Eternal City will easily understand the importance of this Collection, which was happily secured by the organisers of the Italian Exhibition, and is now shown for the first time to the British public.

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### THE SECOND SERIES (40 PICTURES).

1. Via dell'Arco di S. Marco.
2. Via Giulio Romano.
3. The Tower of Paul III. on the Capitoline Hill.
4. The Port of Ripetta looking East.
5. The Port of Ripetta looking West.
6. On the River Banks at the Prati di Castello. The Port of Ripetta—S. Rocco, S. Girolamo degli Schiavoni and S. Carlo in the background—the Old Houses of Via Leccosa to the right.
7. At the Prati de Castello—S. Carlo in the background.
8. View from Prati di Castello and of the Tiber with the Old Houses of Via Monte Brianzo; to the left is to be seen one of the Posterns, and to the right in the background the so-called Torre della Scimmia (Monkey's Tower).
9. At the Posterula—the Tower near S. Lucia della Tinta.
10. View from Prati di Castello. Continuation of the line of Houses as far as S. Maris in Posterula. The Steeple of the Church of St. Salvatore in Lauro in the background.
11. View from Prati di Castello. The Old Houses of Via Torre di Nona on the Tiber as far as the Apollo Theatre (on the right).

12. Prati di Castello, where the Courts of Justices are being built.
13. The Interior of the Portico of Ottavia—to the left in the background view of Via Rua.
14. Right View of the Portico of Ottavia.
15. Left View of the Portico of Ottavia.
16. Via Rua with the Portico of Ottavia in the background.
17. Via Capocciotto in the Ghetto.
18. Continuation of Capocciotto in the Ghetto.
19. Via Azimelle in the Ghetto.
20. One of the Towers of the Pierleoni Stronghold seen from the Ospizia del Ricovero.
21. The Tower of the Pierleoni seen from Via del Ricovera, corner of Via Montanara.
22. Remains of the Tower of the Pierleoni Family.
23. Entrance to the House of the Castellani in Via della Longarina.
24. View of Via Longaretta, corner of Via Piscinula with the Mattei Palace to the left.
25. Via della Longaretta. Entrance to the Mattei Palace.
26. Via della Longaretta, with the Tower of the Mattei Palace to the left, and Via della Longarina in the background.
27. Group of Old Mediæval Houses at the Longaretta, corner of Via della Luce.
28. Entrance to the Tower of the Anguillara seen from the Arch of the Annunziata at the Longaretta.
29. Courtyard of the Palace of Anguillara.
30. Old Houses belonging to the Fortress of the Anguillara.
31. Street and Church of St. Bonosa behind the Fortress of the Anguillara.
32. The so-called House of Cola di Rienzo.
33. View from Via di Ponte Rotto with the Temple of Fortuna Virilis to the left, and the Temple of Hercules, called Temple of Vesta, in the background to the right.
34. Via della Greca close to the Square of Bocca della Verità, with the Steeple of the Church of Santa Maria in Cosmedin in the background to the right.
35. Via Salara close to the place known as the Marmorata Via di Porta Leone (on the Tiber) to the left. The Tower of Santa Maria in Cosmedin in the background to the right.
36. View of the Tiber from Via della Marmorata with the Capitoline Tower in the background.
37. Remains of a Roman Arch called S. Lazzaro at Via della Marmorata.
38. The Gate of S. Paolo or Ostiense.
39. The Old Protestant Cemetery with the Pryamidal Tomb of Cajus Cestius.
40. Prati di Testaccio.



## THE THIRD SERIES (40 PICTURES).

41. Piazza Barberini. Via del Tritone in the background.
42. "Vicolo Sterrato," now Vicolo di S. Niccolò da Tolentine.
43. In the Ludovici Gardens, near the Salaria Gate—Aurelian Walls to the right.
44. The S. Lorenzo Gate.
45. View of S. Giovanni dei Fiorentini from the Hospital of S. Spirito.
46. Hadrian's Tomb from the Lunatic Asylum. To the right, Old Houses close to the Palace of Bindo Altoviti.
47. The Garden and Hospital of S. Spirito along the Tiber. Remains of the Pons Triumphalis (Triumphal Bridge).
48. The "Porto Leonino." To the left, the bridge, and in the background the Church of S. Giovanni dei Fiorentini, Palazzo Sacchetti and the Old Houses near Piazza Padella.
49. View of the Tiber from the Bridge of S. Giovanni dei Fiorentini. The Palace and Garden of the Farnesina on the right. Mediæval Houses on the left. Ponte Sisto and the Steeple of S. Grisogono in the background.
50. Old Houses in Via della Lungara on the right Bank of the Tiber. The Farnesian Palace in the background.
51. The right Bank of the Tiber, near Via della Lungara. The Lunatic Asylum in the background, and the Apsis of the Church of S. Giovanni dei Fiorentini.
52. From Ponte Sisto—Western View of the Tiber—Farnesian Garden on the left. Mediæval Houses and Palazzo Falconieri on the right. In the background, the Church of S. Onofrio, the Steeple of S. Spirito, and the Dome of St. Peter's.
53. Ponte Cestio from the right Bank of the Tiber, in TrastEVERS.
54. The Bower of the Terrace of St. Louis's Asylum, close to the Ponte Senatorio; in the background, the Tiberine Island.
55. Ponte Senatorio, called "Ponte Rotto" (the Broken Bridge), Ponte Cestio and Ponte Sisto in the background.
56. The Temple of Hercules and the Cloaca Massima seen from the Tiber.
57. The Ripa Romea (from the Port of Ripa Grande to the Ponte Senatorio or Rotto), Old Mediæval Houses, Poor Abodes, Ruins of Baths, Furnaces, etc.; in the background: the Steeple of the Church of S. Cecilia.
58. Remnants of the Ponte Sublicio (?) with the Aventine in the background.
59. View of the Tiber—Marmorata.
60. The Frangipani Tower, called also "The Monkey's Tower" (1450), in Via dei Portoghesi.
61. The Ancient Albergo dell'Orse (The Bear's Inn) (1500)

62. Old Houses in the Vicolo della Volpe (Fox's Lane); in the background, the Steeple of the Church and the Asylum of S. Maria dell'Anima.
63. The Ancient Via dei Cappellari.
64. The Penitenzieri Street; to the right, the Ascent of Villa Cecchini; to the left, the Steeple of the Church of S. Spirito; in the background, the Leonini Gate.
65. The Cavalleggieri Gate.
66. The Borgo Angelico; to the right, Porta Angelica; to the left, the Convent of the Madonna delle Grazie; in the background, the Vatican Museum and Gardens.
67. The Church of Santa Catherine of Siena, the Tower called "Milizie"; in the background, the Tower del Grillo.
68. The Flight of Steps of S. Francis of Paola and the House of the Cesarini Family, called the House of Vannozza.
69. The Cesarini Tower (1350) on the Square of St. Peter in Vincula; in the background, the Capitoline Tower.
70. The Rock of the Quattro Coronati (Four Crowned Saints) (626).
71. The Entrance to the Basilica of Santo Stefano Rotondo on the Cœlium (467).
72. The Arch of Dolabella and the Entrance to the Greek Melchite Convent of Basilian Monks.
73. Church and Steeple of S. Maria in Monticelli; in the background, a Mediæval House on the Via dei Strengari.
74. The Via Giulia; to the left, the Mascherone Fountain; to the right, the Farnesian Garden.
75. The Acqua Pacla Fountain, near Ponte Sisto.
76. The Tower of the Margana Family (1350) and Entrance to the Palace, built with Ancient Fragments.
77. Entrance to the Savelli Castle on the Aventine.
78. S. Sabina on the Aventine (1500); in the background, to the right, the Steeple of S. Alessio.
79. Entrance to the Church of S. Saba (1200) on the Slope of the Aventine.
80. Portico and Balcony in the House of Cardinal Bessarion on the Latin Way (1450), near S. Cesareo.

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## ANGELO DALL' OCA BIANCA.

In this section are also shown a group of Paintings by the celebrated Veronese artist Dall' Oca Bianca, to whom Professor Colombo, in his article on the Art of Modern Italy, pays so high a tribute.

"Vittorio Pica—a keen critic of Art—commenting upon the works of another Veronese artist, Angelo Dall' Oca Bianca, says that he fully deserves the greatest praise possible for his activity of mind, and because, though possessing all the necessary gifts to please and satisfy the public, he constantly seeks—even at

the risk of sacrificing a certain success—new ways, new means, and new and more vast artistic horizons. For many years Dall' Oca has striven to give to Art a meaning and a bearing quite serious and in agreement with his many experiences. He has enquired into truth with great love and passion, and in his conceptions and executions he has aimed always at the most lofty ideals of life and nature."

*Dall' Oca Bianca (Angelo), Sta. Maria R. Maggiore 13, Verona.*

81. Contrast.
82. Ladies and Cavaliers.
83. The Idol.
84. First Rays.
85. Working Woman.
86. Lamb.
87. Absolved Souls.
88. The Praying Women.
89. Mystic Joys.
90. Pastoral Poem.
91. The San Stefano Cottages.
92. The Seamstress.
93. The Santa Anastasia Mills.
94. Study of Fruit.
95. Towards Evening.



## CAV. COSTANTINO BARBELLA, of TIVOLI.

### A Collection of Works.

Prof. V. Colombo, in his article on the Art of Modern Italy, speaking of Costantino Barbella, has expressed himself as follows:—"The Roman sculpture is represented by Cifariello and by Costantino Barbella; the latter is well known in Italy and abroad for the admirable way with which he produces his terra cotta works, many of which have pleased the public very much, and some have become very popular."

"The Picture Galleries" of Rome has two pages devoted to Costantino Barbella and his works. In the opening paragraph it says:—"This artist's works show a marvellous originality in art, representing with extraordinary exactness the most intimate phases of the human life and passions. It is only necessary to look at his subject to understand what ideas the artist would inspire into the lifeless form, moulded, fused, chiselled and finished by himself with consummate skill. His figures are chiefly small or medium size, but his life-size portrait busts are also masterpieces, and have gained for him much renown, especially in Holland. The universal success he has had in every exhibition where his pieces have been displayed speaks volumes for his skill."

## Collection of Bronze, Terra-cotta and Marble Works.

## BRONZE WORKS.

- 96. Dutchwoman. Bust, green bronze.
- 97. Love Song. Modern bronze, group of 3 figures.
- 98. Love Song. Silver bronze antique, group of 3 figures.
- 99. Grandfather. Antique bronze, 2 figures.
- 100. Alone! Modern bronze, 2 figures.
- 101. Trust me. Modern bronze, 2 figures.
- 102. Harmony. Modern bronze, 2 figures.
- 103. Remembrance. Modern bronze, 2 figures.
- 104. Discontent. Modern bronze statuette.
- 105. Serenade. Imitation silver statuette.
- 106. Happy old age. Small bust.
- 107. A Young Shepherd. Gilt bronze statuette.
- 108. Sadness. Green bronze statuette.
- 109. Departure. Modern bronze, 2-figure group.
- 110. Return. Modern bronze, 2-figure group.
- 111. Mental Struggle. Modern bronze, 2-figure group.
- 112. Touch-Me-Not. Antique green bust.
- 113. Fragment. Antique green bust.
- 114. Pop! Modern statuette.
- 115. Come, Come! Modern statuette.

## TERRA-COTTAS.

- 116. Farewell. 3-figure group.
- 117. Highland Woman. Bust.
- 118. Child's Head.
- 119. An Old Crone. Bust, original work.
- 120. Costumes of Scanno. Original statuette.
- 121. The Magician's Daughter. Original bust.
- 122. Maestro G. Braga. Original bust.
- 123. Happy Dreams. Bust.
- 124. Little Maid.
- 125. Colonel Fox. Portrait bust.
- 126. Study. Vicenza earth.

## MARBLE.

- 127. Thought.

## PLASTERS.

- 128. Touch-Me-Not. Large bust.
- 129. A Rough Courtier. 2-figure group.
- 130. Woman's Head. Bust.
- 131. Passion. (Terra-cotta.)
- 132. A Dutch Peasant. (Terra-cotta.)
- 133. Idyl. (Imitation of Silver.)
- 134. An Inveterate Smoker. (Bronze.)
- 135. Leo XIII. (Imitation of Silver.)
- 136. Familiarity. (Terra-cotta.)
- 137. Thought (Bronze).
- 131. A Fragment.
- 139. A Love Song. (Terra-cotta.)



## COLLECTION OF ITALIAN EMBROIDERIES.

*Lent by Mrs. Berens, 14, Prince's Gardens, S.W.*

### EXHIBITS IN EMPRESS HALL VESTIBULE.

Stomacher.  
 Child's Frock.  
 Waistcoat (Sleeve).  
 Damask Silk Waistcoat (Sleeve).  
 Brocade Waistcoat.  
 Cream Embroidered Waistcoat.  
 Blue and Silver Waistcoat.  
 Embroidered Silk Waistcoat.  
 Pale Green Waistcoat.  
 Cream Embroidered Waistcota.  
 Pale Green Embroidered Waistcoat.  
 Cloth of Silver Waistcoat.  
 Satin Embroidered Waistcoat.  
 Cream Waistcoat.  
 Cloth of Gold Brocaded Waistcoat.  
 Swaddling Band.  
 Two Pieces Embroidery.  
 Striped Cream Coat.  
 Canary Satin Coat.  
 Blue and Brown Coat.  
 Cream Damask Waistcoat (Sleeve).  
 Spotted Terry Coat.  
 Brown Silk Embroidered Coat.  
 Coat and Waistcoat (two pieces) Spotted Purple.  
 Blue Silk Embroidered Coat.  
 Mauve Silk Coat.  
 Striped Purple Velvet Coat, Waistcoat and Legs (three pieces).  
 Gold and Silver Coat and Legs (two pieces).  
 Silk (Red) Gaiters.  
 Silk Damask Apron.  
 Child's Bodice.  
 Green and Gold Robe.  
 Italian Senator's Stole.  
 Pale Green Embroidered Strip.  
 Red Velvet Embroidered Square.  
 Altar Frontal Yellow Ground.  
 Strips of Embroidered Satin (two pieces).  
 Two Pieces embroidered Strips.  
 Green and Silver hanging.  
 Gold and White Brocade Strips.  
 Silver Brocade Square.  
 White Needlework Strip.  
 Cloth of Gold Square, Embroidered.  
 Gold-Coloured Brocade.  
 Rose and Silver Embroidered Hangings (two pieces)  
 Altar Frontal  
 Punt Ungaro piece of Embroidery.

Old Gold Brocade Square.

Cardinal's Robes (complete suit) consisting of Cloth Cloak, Silk Cape, Cassock, Band, Hood, Stockings, Beretta, Hat and Gloves.

Cream Waistcoat.

Do. Satin Embroidered.

Valance. Old Italian work.

Embroidered Net Square.

Doge's Cap.

Picture of Piazza St. Marco.



## FOUR LARGE MASTERPIECES.

The colossal masterpieces in oils of G. Sciuti and A. Partade both of Rome, are one of the features of the Fine Art Section. They were lent by T. Beard, Esq., and consist of:—"Roman Senators receiving Offerings" (28ft. by 15ft.); "The Second Foundation of Rome" (26ft. 3in. by 16ft. 4in.); and "The Battle of Imera" (26ft. 5in. by 16ft 3in.); by Sciuti. The two former are hung in the Queen's Palace, and the last in the Ducal Hall. A. Partade's painting, of "Warriors presenting Banners to the Pope" (23ft. by 11ft. 9in.), is exhibited in the Queen's Palace.

*Lent by T. Beard, Esq.*

G. SCIUTI.

ROMA, 1890.

Roman Senators receiving Offerings.

The Second Foundation of Rome.

The Battle of Imera.

A. PARTADE.

ROMA, 1887.

Warriors presenting Banners to the Pope.



# GUIDE TO INDUSTRIAL SECTION

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## Ducal Hall.

In this building are comprised the Sacred Art Section, the Fine Art Annexe, and the Commercial and Industrial Exhibits. The first includes the picture of St. Francis, graciously loaned by His Holiness the Pope. In the Fine Art Section are placed the works of Cav. E. Roesler Franz, Prof. Angelo Dall' Oca Bianca, and Cav. Barbella; for details of which pp. 71-76 can be referred to. In the Commercial Section the exhibits will be found to consist mainly of the products of Lombardy. Marble work, artistic furniture, wrought-iron work, and Venetian lace largely predominate, and there is a large collective exhibit of Veronese wines from the Valpolicella district. There is here fitted up a model cabin, showing a complete installation of the Marconi apparatus for wireless telegraphy.

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## SACRED ART SECTION.

Arranged by Giuseppe Allione,  
4, Clare Terrace, Earl's Court, S.W.

*Lent by H. H. POPE PIUS X.*

1. **Oil Painting representing Saint Francis contemplating the Rising Sun, painted by Prof. Cav. Ponziano Loverini, of Bergamo, and given by the Artist to H. H. Pope Pius X.**
2. **M. Dosio & Co., Via Condotti 58, Rome.**  
Full-size Photograph of Pius X.  
Full-size Photograph of His Eminence Cardinal Merry del Val.
3. **Vybert (J. G.), lent by Bruton Galleries, Ltd., 13, Bruton Street, London, W.**  
"The Christian Martyrs."
4. **Fantini Calderoni Antonietta, Genova.**  
Church Embroideries and Laces.

5.     **Draycott, Ltd. Birmingham and London.**  
       Photos representing the portrait of his Holiness Pope  
       Pius X., taken in Rome personally by Mr. Draycott.
6.     **Doyen (Establishment Luigi Simondetti),**  
   **Torino.**  
       Sacred Books, Sacred Images, etc.
7.     **Signor Franceschi, Laboratory of S. Salvario,**  
   **Torino.**  
       Church Embroideries.
- 7A.   **Regali Bros., 128, Clerkenwell Road, London**  
       Religious Statuary in Plaster and Marble.
8.     **A. Fiorentini & Co., Firenze.**  
       Sacred Furniture. Vases.
9.     **Salviati Iesurum & Co., Ltd., London and**  
   **Venice.**  
       Ancient Sacred Vestments. Damask Embroideries, Mosaics, etc.
10.    **The Mosaic Workers' (Italian) Co-operative**  
   **Society, Ltd., London.**  
       Mosaic Panels on the wall.
11.    **Tosi Guglielmo & Co., London.**  
       Statuettes, Busts, Medallions, etc.
13.    **Mrs. G. Gabrielli, London.**  
       Oil Painting representing the "Redemption," by the late  
       Mr. Gabrielli.
14.    **Emilia Gasparri, Roma.**  
       Sacred objects as Rosaries, Medals, Crosses, &c.
15.    **Instituto Italiano d'Arti Grafiche, Bergamo.**  
       Engravings.
16.    **Cav. Camillo Novelli, Secretary of the Institute**  
   **of Fine Arts, Roma.**  
       Majolica Tiles.
17.    **Sorelle Piorano, Torino.**  
       Church Embroideries.
18.    **A Pirani, London.**  
       Gobelins (Imitation), for Mural Decoration.
19.    **Domenico Randi, Roma (Sculptor).**  
       Statuettes, Busts, Medallions, &c.



## INDUSTRIAL SECTION.

21. **Luigi Fontana & Co., Via Tortona, Milano.**  
Looking and Cut Glass Art Mirrors, Wall and Decorative Mirrors,  
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*Representative—E. VANZETTI.*
23. **A. De Vecchi & Co., Via Marcona, Milano.**  
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24. **Grazioli & Gaudenzi, Via Manzoni, Milano.**  
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- 25A. **Medolago & Figlio. Bergamo.**  
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- 29A. **Gennaro Jacolo, Via S. Antonio Abate 83. Napoli.**  
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56. **The Verona Marbles Export Co., Marmi, Greggi.**

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- 58A. **Ing. Mugna.**

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Has in the Engine room of the Water-chute a Machine of  
his Invention, which consumes all the Black Smoke and  
entails a great Economy of Fuel.



# Queen's Palace.

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In this huge hall are arranged exhibits from many parts of Italy. Here are included manufactures and products from Rome, Naples, Florence, Venice, Milan, Turin, Carrara, Sorrento, Sicily, and other places. There is sculpture in marble, bronze and terracotta, beautiful carved wood-work, art furniture, fine art jewellery, majolica, not to say anything of damasks, silks, and antique and modern lace. The famous *intarsia* work of Sorrento, work in iron and leather, with pharmaceutical products wines and liqueurs are freely displayed; while the Venetian beads, photographs, reproductions of pictures, books and book-binding will also be found characteristic.

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**59. Serafino Pasi, Via Venti Settembre 14, Faenza.**

Wrought iron Figures representing the four Italian Poets: Dante Alighieri, Francesco Petrarca, Lodovico Ariosto, Torquato Tasso. Head of Christ in Copper, framed in wrought iron.

**59A. Cav. Pasquale Franci, Siena.**

A Wrought Iron Railing and other artistically Wrought Iron Goods.

**60. Ven. Confraternità della Misericordia, Portoferraio.**

Full Report of their Works.

**61. Rocco & Co., Via San à 8, Trieste.**

Rotary Lantern for Lighthouse with Lens for the Reflection of the Rays from Acetylene Light.

**62. O. Valli, London and Pontida.**

Artistic Furniture and Bronzes.

**65. Società Italiana dell'Elettrocarbonium, Roma.**

Oven Electrodes and Lamp Carbons.

**66. Società Marmifera, Nord Carrara, Lucca.**

White Marble Chimney Piece Column with Vase, and Capital with Vase.

*Representative—D. REGALI, 128, Clerkenwell Rd., E.*

**67. Giuseppe Baserga, Meda, Milano.**

Furniture of every description. Style of Louis XIII, XIV, XV, and XVI.

69. **Opificio Serico di San Leucio 120, Via Amedeo, Napoli.**  
Furniture Fabrics, Damasks, Utrecht and Plain Velvets, Brocades, Broche, Campass. Bed coverings, raw and manufactured Silks.  
*Representative—G. MELILLO, Imperial Court.*
70. **Errico Brothers, Galleria Umberto 1, Napoli.**  
Corals, Cameos, Tortoiseshell. Mosaic and Italian Jewellery.
71. **G. de Soldato, of Florence, represented by Errico Brothers.**  
Miniatures, Frames in Gold Furniture.
72. **Ceramica Artistica Napoletana, represented by Errico Brothers.**  
Ceramic, Majolica, and Terra-Cotta.
73. **Vincenzo Caruso, S. Lucia 70, Napoli.**  
Jewellery, Mosaic, Silver, Imitations, Enamels, Mountings in Gold and Silver, Filigree and Turquoise.
74. **Cav. Ferdinando Gargiulo, Via Gargiulo, Sorrento.**  
Marquetry Tables, Frames and Plaques, Furniture and Assorted Boxes.
75. **Cesiano Vannetti, Firenze.**  
Marbles, Statues and Alabaster.
76. **Oreste Graziosi, Via S. Spirito, 27, Firenze.**  
Jewellery.
77. **Medioli Lusignani & Co., Parma.**  
Concentrated Tomato Sauce.
78. **Ernesto Gioria, Piazza Statuto 15, Torino.**  
Sanitary Apparatus.
79. **Professore Augusto Ferraris, Via Mazzini 45, Torino.**  
Commercial Bitumen, Graphite etchings.
80. **De-Paulini Matossi & Co., Torino.**  
Tin Cans and Boxes for Oil, Butter, Sardines, Preserves of every description, Chemicals, Vaseline, Cycling Requisites, Confectionery, Chocolates, &c., smooth and relief Advertising Plates.
81. **Giuseppe Pasquina, Via Roma 43, Torino.**  
Brocades, Damasks, and Silk Lampass, with or without metallic wire.

82. **Vittorio Tarchi, 83, Via Spontini, Firenze.**  
Artistic Jewellery, with or without enamel.
84. **Giovanni Gilardini, Torino.**  
Boots.
85. **Cartiera Italiana,  
Via San Secondo, No. 39, Torino.**  
Samples of White and Tinted Paper, Rolls, Note Paper and Envelopes, Books, Albums, Filigree in Covers, Various Prints, etc.
86. **Ambrogio, Barone e figlio, Torino.**  
Wall Paper Hangings.
87. **Vincenzo, Boero & Co., Torino.**  
Collars, Cuffs, Fronts and Shirts.
89. **Società Italiana delle Grafiti, Pinerolo.**  
Samples of Raw Graphite in two blocks of different quality, and Powdered Graphite in three qualities.
90. **Omar Professional Institute, Novara.**  
A Collection of Fitter's Tools, consisting of:—a Mandrel, a Handle for Files, Compasses, Testing Scale, Plain Square, Hexagonal Square, T Square, Angular Square, Special Square, Models of Machinery, Mandrel of Fixed Caliper, a Conical Wheel, and a Wall Escutcheon fitted with iron ornaments.
- 90A. **Cesare Bertes, Portoferraio.**  
Wines and Boots.
91. **Carlo Peregalli, Mariano, Comense.**  
Violins.
92. **Giuseppe Agazzani, Reggio Emilia.**  
Whisk Brushes of every shape and for all uses. Worked Whisk.
93. **Cav. Arcadio de Nuccio, Riardo, Caserta.**  
Pliny Riardo Waters, Acid, Alcaline, Carbonated Lime.
95. **M. Corda & G. Azzena, Calangianus (Sardegna).**  
Cork worked in slabs. Raw Cork.

96. **J. Zanibelli, 23, Antill Road, South Tottenham.**  
A Model of the Tower Bridge in Fine Silver, forming a Clock.
97. **Cav. Giovanni De Meglio e figlio, Rettifilo 48, Napoli.**  
Mandolines.
- 97A. **Salvatore Prisco, Piazza Garibaldi, Napoli.**  
Ginestra Cream.
98. **Giuseppe Perez, Verona.**  
Fencing Foils, Masks, Swords, Gloves, Elbow Shields, Leather Cuirass, Fencing Slippers.
99. **C. Felice Genta, Via P. S. Mancini 30, Napoli.**  
Artistic Photographs.
101. **A. Adami, Spresiano.**  
French Whisks for Brushes. Venetian Whisks for Brooms.
102. **Cav. Michele Celentano, S. Brigida 68, Napoli.**  
Violin Strings.
103. **Salvatore Errico, Via Nuova Capodimonte, Napoli.**  
Art Bronzes.
104. **Giuseppe Redini, Pisa.**  
Artificial Limbs.
105. **Francesco e Pietro di Rienzo, Scanno, Aquila.**  
Merino Wool.
106. **Attilio Pagliani, Corso Vittorio Emanuele 15, Modena.**  
An Album containing simple, theoretical and practical designs for Cloth Cutting.
107. **Nicola de Luca, Chimico Farmacista di Montefusco, Avellino.**  
Fluid Quinine "De Luca" with Coca, Cocoa, Kola nut and Nux Vomica. Improved Vichy powders, each producing 1 litre of sparkling water.
108. **Onorato Battista, Rettifilo, Palazzo Proprio, Napoli.**  
Ischirogeno, and other Patent Medicines.
109. **Raffaele Faraone, St. Lucia 2 and 3, Napoli.**  
Mosaics mounted in Silver and Gold, Enamels, Filigree and Turquoise Jewellery, Coral, Cameos, Mother o' Pearl, Lava
110. **Serraglini & Targetti, 4, Lungarno Acciajuoli, Firenze.**  
Carvings in Natural Wood and Gilt. Florence Mosaic. Majolica Painted Plaques, Oil Paintings. Furniture, Ceramic, Wrought Iron Lamps. Terra-Cotta, Mirrors, Water Colours. Florentine Frames.



111. **Zabban & Co., 6, Arthur Street East, London, E.C.**  
Venetian and Florentine Jewellery. Mosaic Articles.  
Painted Table Centres and D'Oyles.
- 111A. **L. Romito & Flli. Carbone, Strada Concordia 54, Napoli.**  
Mandolines.
112. **Andrea Falcini & Co., Via Ponte Alle Mosse 39a, Firenze.**  
Jewellery with Mosaic and other stones, Necklaces,  
Bracelets, Brooches, Frames, Sweet Boxes, Paper Knives, Spoons  
and Buckles.
113. **Petralli Fratelli,  
Via Ponte alle Mosse 41B, Firenze.**  
Carvings, Frames, Chests, Bellows, Bookshelves, Brackets,  
and Bronze Goods.
114. **G. Gaggino, Corso Ugo Bassi 29, Genova.**  
Hygenic India Rubber Gloves, Chemically rendered anti-  
septic. Billiard Guide-rings and Life-saving Boat.
116. **Dante Marchionni, Via Ponte All' Asse 17, Firenze.**  
Jewellery, Fancy Goods, Bysantine Mosaic, Silver,  
Turquoise, &c.
117. **Oreste Graziosi, Via S. Spirito 27, Firenze.**  
Jewellery.
118. **Settimio Silli, Via Dei Fossi 19, Firenze.**  
Collection of works of Art, guaranteed Antique, Real Della  
Robbia, Furniture, Marbles, Lace, &c., of the XIV. and XV.  
Century.
- 118A. **Egisto Marozzi, Firenze.**  
Artistic Jewellery.
- 118B. **Fornaci Altoviti, Firenze.**  
Artistic Terra-Cotta Vases, Reproduction of Antique.
- 118C. **Giovanni Rangoni, Firenze.**  
Jewellery, Tourquoise a speciality.
- 118D. **P. Vannini, Firenze.**  
Enamelled Terra-Cotta, imitation of Della Robbia.
119. **C. Petralli & Co., Lung'Arno, Acciajuoli 2, Firenze.**  
Photograph Stands, Frames, and Paperweights, in Florentine  
Mosaic. Silver, and other Metal Jewellery. Paper Knives,  
Brackets, and Mirrors. Hairpins, Medallions, Opera Glasses,  
Egg Cups, Sugar Basins, and Forks. Coral.
120. **Luigi Pierret, Via dei Fossi 7, Firenze.**  
Jewellery, Gold and Silver Plate.

121. **Angelo Pesaresi, Via dei Bardi 30, Firenze.**  
Mosaic Jewellery.
122. **M. Criscuolo & Co., 19, Cross St. Hatton Garden, E.C.**  
Corals, Tortoiseshell, Cameos, and Toilet Requisites.
123. **Antonino Cuomo di Federico, Sorrento.**  
Sorrento Goods, Wood Marquetry.
124. **Matteo Toledo, Via S. Carlo 10-11, Napoli.**  
Corals, Tortoiseshell, Lava, Cameos, Mosaic. Filigree and Jewellery.
125. **A. Casciani, Via del Babuino, Roma.**  
Artistic Book-binding, Albums, Frames and Caskets in Morocco Leather and Roman Vellum Mediæval Bindings, and Leather Goods of all kinds.
126. **Æmia Ars, Via Ugo Bassi 21, Bologna.**  
Linen with Embroideries and Lace Antique Stitch, Table Linen, Linen for personal use.
127. **Agostino Giovannini, Montelupo Fiorentino.**  
Hats, made of Tuscan Straw.
128. **D. Fanciullacci, Firenze.**  
Artistic Pottery, Plates, Vases, Amphoras, Candelbras, Flower Holders, Table and Coffee Services.
129. **Ernesto Garofalo-Gallo, Via Ateneo Niro, Girgenti.**  
Jewellery, Corals, Cameos, Mosaics, Enamels, Lava, Turquoise.
130. **Martini e Rossi, Torino.**  
Vermouth.
131. **E. Strachan Morgan, Monte Fiano, Fiesole.**  
Monte Fiano and Monte Fiano Castello Wines.
132. **Pasquale Scala, Via Chiaia, Napoli.**  
Wines.
133. **Enrico Arbib, Firenze.**  
Straw Hats.
134. **J. L. Ruffino, Via Banchi, Firenze.**  
Extra old Chianti Wine.
135. **E. di Mirafiore, Alba, Piedmont.**  
Barolo and Fontanafredda Red Wines.
136. **Egidio Vitali, 5, Gt. Winchester St., E.C.**  
Italian Wines, Liqueurs and Vermouth.

137. **Prince Odeschalchi, Roma.**  
Red and White Castel Bracciano Wines.
138. **Società Veneziana per l'Industria delle Conterie.**  
Beads.
139. **Cav. Luigi Ruocco, Via Campagnari, Napoli.**  
Mandolines and other Musical Instruments.
140. **Francesco Cinzano & Co., Torino.**  
Vermouth White Sparkling Wines. Piedmont fine Red Wines.
141. **Contessa Cora di Brazza** (*Pres. Scuola Co-Operativa Savorgnan di Brazza*), *Via Pinciana Roma.*  
Italian Laces and Embroideries.
142. **Bartolomeo Rivella, Strada del Parco 1, Torino.**  
Fur Goods.
143. **R. Trewhella, Catania.**  
Sulphur in Loaves, Tears, Cast, Impalpable, Ventilated, Sublimated.
145. **Salvatore Gargiulo, Piazza Tasso, Sorrento.**  
Artistic Articles. Wood Mosaic Articles. Raphaele Marquetry Goods. Artistic Frames. Enamels on Wood. Imitation Antiques in Metal and Ivory. Miniatures on Ivory. Water Colours and Oil Paintings.
146. **Antonino de Marco, Via Bologna, 38, Napoli.**  
Jewellery.
147. **Sabatino de Angelis e figlio, Napoli.**  
Artistic Silver and Bronze Articles.
148. **S. Chiurrazzi & figli, Napoli.**  
Bronze reproduction of the masterpieces of Italian Museums. Modern Art Bronzes (Statues, Busts, etc.).
149. **G. Sangiorgi, Roma.**  
Marble and Stone Sculpture—such as Statues, Fountains, Chimney Pieces, Groups, Garden Seats, French and Italian Renaissance. Furniture: *Specialty*—"Botticelli Style." Hand-wrought works in Iron Damasks, Stuffs, Velvets, Silk Embroideries.

All articles carved out after the antique styles.

150. **Ulderigo Baldini, Via Della Scala 4, Firenze.**  
A piece of Furniture, Frames, Chests.
151. **Cesira Bencini Ved. Baldini, Via della Scala 4, Firenze.**  
Antique Laces.
152. **Costa & Conti, Via Romana 8, Firenze.**  
Various Pictures.
153. **Ruggero Cacialli, Via delle Porcellane, 2, Firenze.**  
Wrought Iron Goods.
154. **Onorato Cusumano, Via Guicciardini 30, Firenze.**  
Gilt Frames, Bronzes, Pictures, Furniture, Majolica, China, Photographs and Jewellery.
155. **Gustavo Cecchi e figlio 15, Piazza Duomo, Firenze,**  
Parchment and Leather Albums, Bindings, Frames, Portfolios, &c.
156. **Cesare Donnini, 17, Via S. Frediano, Firenze.**  
Byzantine and Turkish Mosaic.
157. **Giulio Giannini, Piazza Pitti, 19, Firenze.**  
Parchment Bindings, Portfolios, etc.
158. **Maison de Cluny, Firenze.**  
Articles for Bazaars.
159. **Raffaello Moggi, Ponte Vecchio 12, Firenze.**  
Antique Silver Plate, Bronzes, Antique Jewellery.
160. **Attilio Piazzesi, 12, Ponte Vecchio, Firenze.**  
Orris-root. Natural and Powdered.
161. **Alinari & Pini, Via Tornabuoni 20, Firenze.**  
Photography and its application.
162. **Adele Ristori, Via Borgognisanti 3, Firenze.**  
Antique Lace. Pictures.
163. **Dante Sodini, Viale R. Vittoria 15, Firenze.**  
Sculptures and Bronzes.
164. **Th. Strange & Co. Via Borgognisanti, 14, Firenze.**  
Marbles, Pictures, Bronzes, Furniture, and Works of Art.
165. **Eugenio Ciullini, Via Fra Giovanni Angelico, 67, Firenze.**  
Decorative Works in Marble. Sculpture, Antique Style.
166. **Bencini Fratelli, Via Leopardi 2, Firenze.**  
Specimens of Mouldings. Marquetry Ornamental Frames. Application of Mosaic to Marble. Tiles, Panels for Furniture, for Indoor Decoration. Mosaic Tables. Paper Weights, Chests, Clock Stands. Artistic Frames in Mosaic. Mosaic Jewellery.



167. **F. Zara, Via Dante 17, Milano.**  
Agents:—THE PATENT PARQUET CO., Dunedin House,  
Basinghall Avenue, London, E.C.  
Wood Pavements and Asphaltd Parquet.
168. **G. Fochi, Genova.**  
Illustrated Postcards in Photography, Zincography, and  
Water Colour. Stamps for Collections.
169. **Raffaele Benvenuto, Genova.**  
"Obloidi."
- 169A **Giuseppe De Martini, Via de Servi, Genova.**  
Chocolate.
170. **Dr. Emilio Verga, Torino.**  
Emiogeno.
171. **Giuseppe Pichetto, Corso Vittorio Emanuele, 21,  
Torino.**  
Artistic Iron Goods.
172. **Giuseppe Lacchin, Sacile.**  
Carbonate of Lime.
173. **Oswald Valli, 33, St. John's Lane, E.C., and at  
Pontida, Bergamo.**  
Artistic Furniture, Inlaid Marquetry, Carving, Cabinets,  
Chime Clocks, Mirrors, Mantels and Overmantels, Writing Desks,  
Tables, Chairs and Ornamental Requisites of Decorative Description.  
Also a Collective Exhibit contributed by:—  
ING. S. GHILARDI & CO., Milano. Paving Tiles.  
A. MAZZUCOTELLI & CO. Milano. Wrought Iron Work.  
EUGENIO QUARTI & CO., Milano. Artistic Furniture.  
R. CALONI, Voterra and Firenze. Sculpture.  
DOTTOR EMIILIO VITALI, Bari. Diotric eye.  
CAV. A. PARLANTI. Bronzes.
174. **Cesare Toggia, Via Alessandro Volta 15, Roma.**  
Accumulator of Hydraulic Power for Rivers.

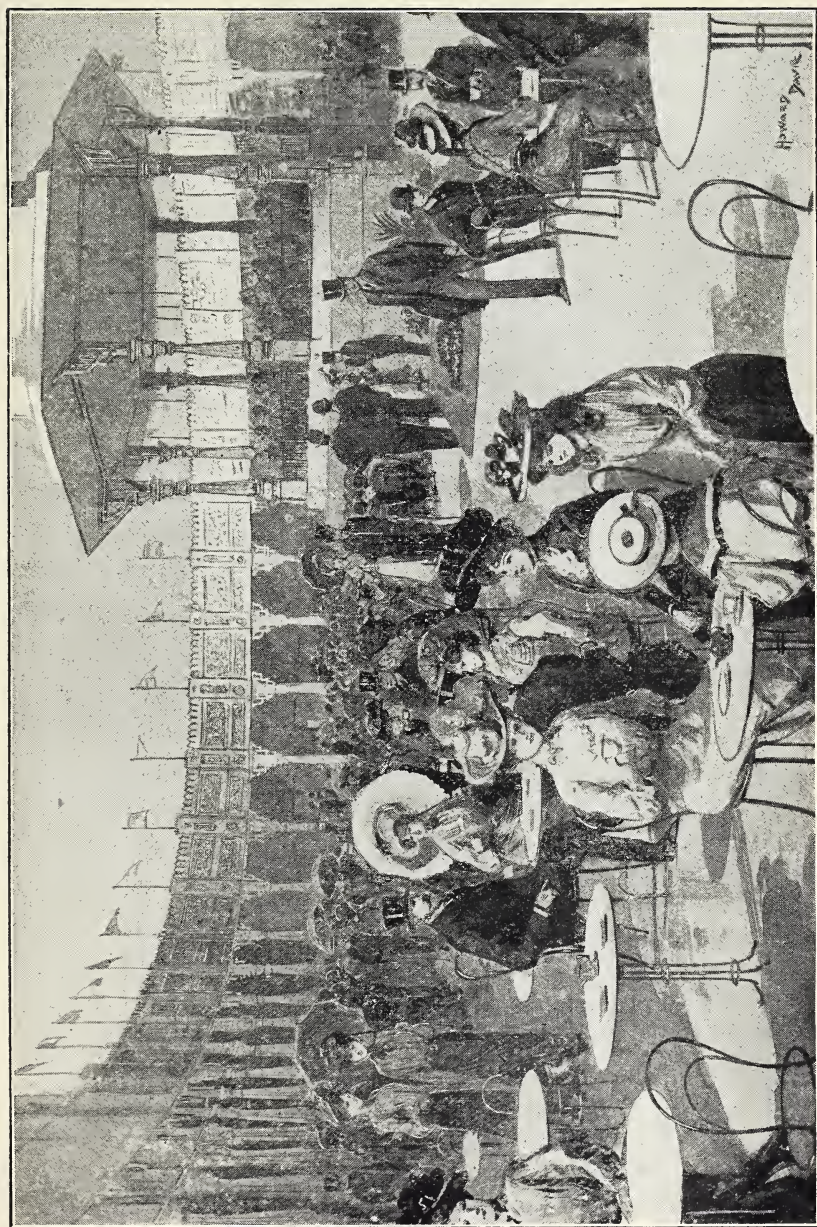
## Empress Hall.

**Salvatore Melillo, Napoli.**

Corals, Filigree Mosaic, and Jewellery.

**Wallace Jones, 9, Auriol Road, W. Kensington.**

Views of Venice and Italy, Post Cards, Oil Paintings,  
Florentine Frames, Fancy Goods, Beads, Fine Arts, Furniture.



IMPERIAL COURT.





## **Giuseppe Abendana, 5330, Ponte di Rialto, Venezia.**

Italian Jewellery, Mosaics, Filigree, Corals, Cameos, Turquoise, Venetian Beads.

## **Francesco Pratesi.**

Mosaic, Turquoise and Filigree Jewellery, Mirrors and Frames in Carved Wood, Beaten Iron Work, Terra-Cotta and Majolica, Venetian Pearls, Glass and Enamels.

## **Compagnia, Venezia-Murano.**

An exhibit of exquisite and artistic Venetian glass, which has been manufactured by Italian workmen in the Italian Villiage in Earls Court Grounds. Brocades and China.

# **Imperial Court.**

Here are located some of the leading firms of Rome, Naples, Florence, and Venice. Their exhibits comprise specimens of the principle art industries of these great cities. As might be expected, there is a very fine display of sculpture in marble, bronze and terra-cotta, both antique and modern, paintings of interest, artistically carved wood, majolica, and furniture fresh from the hand of the artist-craftsman.

## **177. P. & P. Santamaria, 84, Via Condotti, Roma.**

Etruscan and Roman Jewellery, Silver Plate, Mosaic and Enamels, Cameos and Marquetry, Coins.

## **178. P. & P. Santamaria, 84, Via Condotti, Roma.**

Retrospective exhibition of Italian Art, including Furniture, Bronzes, Marbles, Pictures, Arms, Fabrics, Tapestries, Prints, Carvings, Books, Majolica, Porcelain, Terra-Cotta, Ivory, Glasses and Crystals, and other Antique Works of Art from :—

B. Boschetti	...	Rome	...	Bronzes.
Giovanni Nisini	...	"	...	"
Cesare Fossi	...	"	...	Sculptures.
Ernesto Gazzeri	...	"	...	"
Luigi Gallandt	...	"	...	"
Alessandro d'Atri e Figlio	...	"	...	Pictures.
Domenico Someda	...	"	...	"
Cesare Tiratelli	...	"	...	"
Torquato Castellani	...	"	...	Majolica.
Pio Fabri...	...	"	...	"
Signora Nina Bizzari	...	"	...	Chest work in Gold.
Erulo Eroli	...	"	...	Tapestry.
Comm Attilio Simonetti...	...	"	...	Reproductions.
Giuseppe Fallani	...	"	...	"



179. **Giacinto Melillo, 55, Piazza Dei Martiri, Napoli.**  
Italian Archæological, Jewels, Silver Vases copied from the originals, in Pompei and Boscoreale, Corals, and Brilliants.
- 179A. **Filippo Botta, Napoli.**  
Cases for Jewellery, etc. Speciality in Cypress Wood.
180. **Salvini & Co., Via Vittorio Emanuele 62, Firenze.**  
Artistic Ceramics.
181. **Luigi Conte, Genova.**  
Silver Filigree.
182. **P. Bazzante e figli, Firenze.**  
Marble Statues and Mosaics.
183. **Molaroni & Co., Pesaro.**  
Ceramics.
184. **Raffaele Passerin, Bassano.**  
Ceramics.
185. **Antonio Pandiani, Milano.**  
Bronze Articles.
186. **Istituto Salesiano di St. Ambrogio, Milano.**  
Artistic Pottery.
187. **Giuseppe Pizzati, Vicenza.**  
Artistic Furniture.
188. **Cav Francesco D'Atri, 7, Via Condotti, Roma.**  
Fine Art Goods, Oil and Water Colour Paintings.
189. **Cantagalli Figli di Giuseppe.**  
Bas Relief in Enamelled Terra-Cotta, Vases, Plates, Sets and Ornaments in Majolica, Tiles, and Friezes.
190. **Ferdinando Vichi Firenze**  
Statues, Busts, Groups, Vases, Columns in Carrara and Coloured Marble, Originals and Copies from Classics.
191. **Enrico Tombini, 74, Piazza di Spagna, Roma.**  
Jewellery and Mosaic.
192. **Manifattura di Signa, Via de Vecchietti, Firenze.**  
Artistic and Decorative Terra-Cottas.

193. **E. C. Fratelli Lapini e figli, 2, Piazza Mannin, Firenze.**

Statues, Bronzes, Groups in Carrara, Castellina, and Green, Prato Marble, Coloured Marbles, and Imitations of Antique Metallic Animals, and Baths.

194. **Manifattura Florentia Ars, Via Spontini, 58, Firenze.**

Ceramic and Majolica in Modern and Imitation Classic Style.

195. **Co-operativa Intagliatori ed Ebanisti di Vicenza.**  
Artistic Furniture. Also the following exhibits:—

196. **Co-operativa Terra-Cotta di Udine.**  
Artistic Terra-Cotta.

197. **Co-operativa Ceramiche Artistische di Nove.**  
Artistic Ceramics.

98. **G. Bonato, Bassano.**  
Artistic Ceramics.

199. **Carlo Sandrone, Torino.**  
Furniture in Ancient Styles.

200. **Fumagali, 7 Amerio, Torino.**  
Artistic Bronzes.

- 200A. **Gio. Batta Viero, Nove.**  
Artistic Ceramics.

201. **Berardino Mazzarella, Ponte Della Maddalena, Napoli.**  
Ceramic, Majolica and Terra-Cotta, Real and Imitation Bronzes.

202. **G Sommer e figlio, Largo Vittoria, Palazzo Somer, Napoli.**  
Bronzes, Marble, Terra-Cotta, and Silver Statues.

203. **Giuseppe Rossi e figli, Grand Canal, Venezia.**  
Artistic Furniture.

204. **Nap Candiani, Venezia.**  
Every Description of Carved Wood, Furniture, Marbles, Lamps, Bellows, Glass Wares, Wrought Iron, Terra-Cotta, Majolica, Mosaic, Jewellery, Artistic Marbles, Bronzes, and Decorative Goods.

205. **Luigi Tacchi, Bellagio.**  
Carved Olive Wood Goods.

206. **Italian Hospital Stall.**  
Various articles on sale for the benefit of the Italian Hospital, and other Italian Charitable Institutions in London.

207. **Giuseppe Norsa, Venezia.**  
Painted and Carved Leather. Gilt and Silvered Goods for Upholstery, Cushions, etc. *Represented by N. Candiani.*

# Italian Village.

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208.                   **Compagnia Venezia-Murano.**  
Venetian Glass manufactured on the spot by expert Venetian  
Glass Blowers.
- 208A.               **Gio. Batta Trapolin, Venezia.**  
Brocade.
- 208B.               **G. Vivante, Murano.**  
Artistic Ceramics.
209.               **Strade Ferrate della Sicilia.**  
Photographs of the principal railway works of Sicily and of  
several monuments and views of places near Sicilian Railway  
Stations.

## ALIMENTARY SECTION.

Arranged by **Silombra Fratelli, Torino.**

210.               **Carlalberto Anselmi, Marsala.**  
Marsala Wines of various kinds.
211.               **Avv. Cesare Brini, Poggibonsi.**  
Bottled Chianti Wines.
212.               **Francesco Baldi, Bologna.**  
Sparkling Wines. Champagne Blend, Naturally Fermenting.  
Speciality of Dry and Extra Dry Wines for England.
213.               **Alfredo Brian, Felino, Provincia di Parma.**  
White Table Wine.
214.               **Luigi Bosca e figli, Canelli, Alessandria.**  
White, Red, and Sparkling Wines.
215.               **Bertagni Fratelli.**  
Alimentary Paste.
216.               **Giovanni Barone, Stabile Trapani.**  
Marsala Wine, vintage 1860.
217.               **Fratelli Conti & Co., Sala-Baganza Parma.**  
Preserved Tomatoes.
219.               **Clemente Chazalettes, Torino.**  
Vermouth.
220.               **Luigi Callissano e figli, Alba.**  
Red, White, and Sparkling Table Wines.
- 220A.              **Antonio Billi, Firenze.**  
Wines.

221. **Vedova di Giuseppe Civetta, San Stefano Belbo.**  
Red Table Wines. White Sparkling Wines.
222. **Francesco Drioli, Zara.**  
Various Liqueurs, Maraschino, Cherry Brandy, &c.
223. **Florio & Co., Marsala.**  
Wines, Spirits and Liqueurs.
224. **Cav. Ernesto Fusco, Castellammare di Stabia.**  
Vermouth, Fernet, Cognac Bitters, Anis Rum.
225. **Raffaele & P. Fortuna, Lucca.**  
Olive Oil.
226. **Andrea Galliano, Ottaiano.**  
Mandarin Liqueur.
227. **Andrea Pittaluga, Campomorone (Genova).**  
Alimentary Pastes (Vermicelli).
228. **Ingham Whittaker & Co., Marsala.**  
Marsala Wine. Mountain Brandy.
229. **Paolo Milani, Corso San Gottardo 3, Milano.**  
Elixir Milani.
230. **Carlo Mussone, Aosta.**  
Liqueurs, Honey.
231. **Francesco Nelvo, Andorno.**  
Ratafia Liqueurs.
232. **Sebastiano Panivello, Torino.**  
Wine.
233. **J. Rouff, Napoli.**  
Wine in bottles from Naples and Sicily.
234. **Conti Luigi Rizzardi, Negrar-Verona.**  
Two-year old Valpollicella Wine.
235. **I. Serravallo, Barcola, Trieste.**  
Quinine Wine.
236. **Camillo e Fratelli Salvadori, Soiana, Pisa.**  
Bottled Chianti Wine (Flasks).
- 236A. **Meletti Silvio, Ascoli Piceno.**  
Aniseed Liqueur.



237. **Michele Talmone, 19 Via Balbis, Torino.**  
Dessert Chocolates, Gianduja Cioccolate delle Piramidi.  
Milk Chocolate. Talmone Cocoa. Queen Dessert and Bouchée  
de Dame.
238. **Moriondo and Gariglio, Torino.**  
Chocolate.
239. **Annibale Trinchieri, Via Po 20, Torino.**  
Liqueurs and Quinine Wine.
240. **Luigi Baralis, Alessandria.**  
Spirits of Various Qualities.
241. **Dottore Giovanni Orrigo, Carmagnola.**  
Olive Oil.
242. **S. Venchi & Co., Via Artisti 18, Torino.**  
Sweets and Chocolate.
243. **Domenico Ulrich, Torino.**  
Concentrated Extracts for Liqueurs. Aromatic Powders for  
Vermouth.
244. **Alfonso Busoni Empoli.**  
Wine.
- 244A. **Raffaele del Bravo, San Casciano Val di Pesa.**  
Wines.
- OTHER ALIMENTARY EXHIBITS.
245. **The Continental Packing Co., Ltd.**  
**Agent: P. Polenghi, 72 and 74, Tooley Street, S.E.**  
Tomatoes "Tarantella Brand."
246. **Giuseppe Giannuzzi, Barbaresco.**  
Piedmontese Wine.
247. **Stabilimento Farmaceutico Tassoni, Salò.**  
Medicines.
249. **Cantina Sociale di Castiglione-Faletto.**  
Bottled Barolo Wines.
250. **Costanzo Carbone, Torre Annunziata.**  
Alimentary Pastes.
251. **Pietro Capra, Barolo.**  
Barolo Wine.
253. **Antonio Pilati, Flavio Gioia 96,**  
**Napoli.**  
Neapolitan Cheeses.

255. **G. B. Sobrero, Castiglione Falletto.**  
Bottled Barbera Wine.
256. **Nuove Terme di Montecatini**  
(**Hot Mineral Water Springs**).  
Mineral Waters. Macaroni Factory.
257. **A. Dogliani, Trading as The Vegetable Meat Co.,**  
**37, Old Compton Street, Soho.**  
Manufacturing all kinds of Macaroni with a Complete Set  
of Machinery moved by Electric Power. All kinds of Alimentary  
Paste.
258. **A. Dogliani's Alimentary Section:**  
Collective Exhibits as follows:—  
E. BASSI, Bologna. Alimentary Pastes.  
GIACOMO BERTOLI, Varallo. Honey.  
GIO & FRATELLI BUITONI, Sansepolcro (Tuscany).  
Alimentary Pastes.  
A. DOGLIANI, Turin and London. Wines.  
CARLO GARRONE, Asti. Salame and Bacon.  
FILIPPO LAVAGNINO DI EM., Genova. Wines.  
LABOREL MELINI, Firenze. Chianti Wine.  
G. NOSSARD & SON, Nervi. Alimentary Pastes.  
PROVINCE OF SASSARI, San Martino. Mineral Waters.  
PIETRO RIGAT & SON, Torino. Parmesan Cheese.  
CANDIDO SILLANO, Re-francore (Asti). Wines.  
MOLINARI & BAGLIONI, London. Barolo Wine.  
TOSI & RIZZOLI, Parma. Delicacies.
259. **Boscacci, Moresi & Co., 43, Shaftesbury Avenue.**  
Grating Machine for Cheese, Bread, etc.
261. **Casa Carotti-Rocchi, Belvedere-Ostrense, Italy.**  
Dry Villefranche White Wine, Hock Brand. San Martino.  
Red Wine, Claret Brand.
- Principe d'Antuni.**
262. **Palazzo del Drago Quattro Fontane 20. Roma.**  
Sutri Red and White Wine, Claret, Chablis and Chianti  
Brands.
263. **Bossalini & Co., 571, Genoa.**  
Olive Oil.
264. **Domenico, Clarici, Foligno.**  
Olive Oil.
265. **Cassanello & Co., Genova.**  
Alimentary Paste.
266. **Emanuele Rebora, Genova.**  
Fine Soup Pastes.
267. **W. M. Ghelli, Genova.**  
Tar Wine.

# Alphabetical List of Italian Exhibitors.

<i>Name.</i>	<i>Place.</i>	<i>No.</i>	<i>Name.</i>	<i>Place.</i>	<i>No.</i>
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e Co. . . . .	Queen's Palace	87	Corà di Brazzá		
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# Western Arcade.

1. **Mrs. Holmes, 45, Minford Gardens, West Kensington.**  
Toys, Beads, and China.
- 2 & 3. **The Nugget Polish Co., Ltd., Kennington Oval, S.E.**  
The Nugget Black and Brown Boot Polishes. Black, Brown, and White Creams. White Cleaner. Black and Brown Harness Polishes. Furniture and Cycle Enamel Polish.
4. **M. & E. Marx.**  
Rubber Stamps, Stencil Plates, Marking Ink, Embossing Presses, Metal Monograms, Fountain Pens, and Card Printing.
5. **William Fainlight, 29, Nicholas Street, St. Peter's Road, Mile End.**  
Gold Wire and Fancy Jewellery.
6. **William Fainlight, 29, Nicholas Street, St. Peter's Road, Mile End.**  
Electrical Engraving, White Metal Goods for Engraving, Fancy Goods.
7. **Mrs. Diprose, 48, Kensington Gardens Square.**  
Hair Restorer.
8. **Harold S. Walker, 58, Epirus Road, Fulham, S.W.**  
Jewellery.
9. **Mrs. Otway, 27, St. George's Mansions, Red Lion Square.**  
Handkerchiefs, Gloves, with Embroidery Machine, Framed and Coloured Pictures.
10. **Everill & Co., 6, Aldersgate Street, E.C.**  
Post Cards and Albums.
11. **Chas. Fainlight, 44, Northcote Road, Clapham Junction.**  
Electrical Engraving, Gold Wire and Fancy Jewellery.
12. **The London Aluminium Co., Ltd., 26/28, Tabernacle Street, E.C.**  
Aluminium Goods.
13. **J. Pickering, Wood Side, Crown Hill, Norwood.**  
Electro-Plating and Jewellery.
14. **Rose & Coop, 135, Regent Street, W.**  
Pictorial Post Cards.
- 15 & 16. **The World's Manufacturing Co., 66 & 68, Victoria Street, Westminster, S.W.**  
The World's Saving Bank, The World's Knife Cleaning Machine, The World's Trousers Presser and Stretcher, The World's Iron Holder, The World's Wardrobe Hanger.
17. **Chas. Fainlight, 44, Northcote Road.**  
Rolled Gold Wire and Fancy Jewellery.

18. **Glassenbrite, Ltd., Muscovy House, Trinity Square, E.C.**  
A Powder for Dry Cleaning Glass, Marble, Paint, etc.
19. **Sinclair & Co., 32, Fenchurch Street, E.C.**  
Hoe's Sauce.
20. **Ed. Hesse, 15, Milton Mansions, Queen's Club Gardens, West Kensington.**  
Sheet Music.
- 21, 22 & 23. **Cursetji & Cooverji, 14, Brompton Road, S.W.**  
Oriental Art Ware.
24. **R. Humphreys, 86, Stanley Road, Fulham, S.W.**  
Pamphlets on Heat.
25. **Tom Riley, 432, Strand, W.C.**  
Tattooing.
- 26 & 27. **Chas. Fainlight, 44, Northcote Road, Clapham Junction.**  
Electrical Engraving, Gold Wire and Fancy Jewellery.
28. **Mrs. Dyer, 2, Zenobia Mansions, Queen's Club Gardens, S.W.**  
Palmistry and Character Reading by the "Soliris Crosses."
29. **Litsica Marx & Co., 174, High Holborn.**  
Tobaccos, Cigars, Cigarettes and Smokers' Requisites.
30. **W. L. Jenkins, 116, Cromwell Road, South Kensington.**  
Framed Photographs.
- 30A. **"The New Curiosity Shop"**  
(Registered Address).  
For the sale of French Faïence, English China and Pottery, Spanish and Italian Glass, Metal Ware, and other Novelties.  
*The entire profits of this Shop will be devoted to the support of the London Hospital Convalescent Home, Tankerton-on-Sea.*
31. **Madame de Para, 42, Priory Road, Bedford Park.**  
Character Reading by Scientific Palmistry and Orthomorphology.
33. **Sports and Vigoro Syndicate, 82, Fleet Street, E.C.**  
Athletic Goods and Specialities connected with the new game of Vigoro.
- 34 & 35 **Anglo-Italian Commerce Co., London and Rome.**  
Jewellery.
36. **Morris Cowen, 81a, Rochester Row, Westminster, S.W.**  
Jewellery. Clocks and Fancy Goods.
- 37 & 38. **M. Criscuolo & Co., 19, Cross Street, Hatton Garden, E.C.**  
Jewellery. Hair Waving Iron.
39. **Robbins & Sons, 37, Addington Square, Camberwell, S.E.**  
Automatic Machines.
40. **A. Lecorgne, 70, Archel Road, West Kensington.**  
Leather Goods.
41. **Otto Meyer, 48, Lillie Road, S.W.**  
Jewellery, Toys, and Leather Goods.

43. **D. J. Van Praag, 92, Princess May Road,  
Stoke Newington.**  
Jewellery and Fancy Goods.
44. **Reginald Byard B. Clayton,  
88, Bishopsgate Street Within, London.**  
Byard's Eucalyptus Citriodora Oil: its products and accessories, such as Tree Seeds, Ointments, Inhalers, Dentifrices; also the Effects of Radium on Byard's Oil.
45. **Theo Frackai, Leidschekade 87, Amsterdam.**  
Portrait Sketching in Crayon and Colour.
46. **Percy Vimpany, 75 Holloway Road, N.,**  
Jewellery and Fancy Goods.
47. **H. M. Lewis & Co., 45, Thurston Road, Anfield,  
Liverpool.**  
Silver Plated Goods.
48. **Richard G. Hall, Regent's Place, London.**  
Patent Gas Lighters. Key Registry Rings.
49. **Spiers & Pond, Ltd., 140, Battersea  
Park Road, S.W.**  
A working exhibit of Non Inflammable Dry Cleaning and Dyeing, with Case of Articles which have been so treated.
- 50 & 51. **The Erasmic Co., Ltd., Bank Quay,  
Warrington.**  
Toilet Soap, Perfume, Face Powder, and Toilet Requisites.
52. **Mrs. Stella Jones, 54, Haverhill Road,  
Balham, S.W.**  
Jewellery and Fancy Goods.
53. **Henry Wilkin, Trading as The Howard Knife  
Cleaner Co., 51, Hamlet Gardens Mansions,  
Ravenscourt Park, W**  
Howard Knife Cleaner and The Anti-Splash Tap Nozzle.
- 54 & 55. **A. McRae, 2, Harwood Mansions, Walham  
Green, S.W.**  
Jewellery and Lace.
56. **Z. Tahan, 3, Castletown Road, West  
Kensington.**  
Jewellery, Turkish Embroidery and Oriental Goods.
- A. **Nicole Freres, Ltd., 21, Ely Place, Holborn Circus.**  
Musical Boxes, Phonographs, Gramophones and Records.
- B. **Bewlay & Co., Ltd., 49, Strand, W.C.**  
Flor de Dindigal Cigars, Tobacco, Pipes, and Cigarettes.



# SPECIAL ATTRACTIONS OF EARL'S COURT.

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## “Venice by Night.”

(For full description and Pictorial Postcards, see Official Souvenir.)

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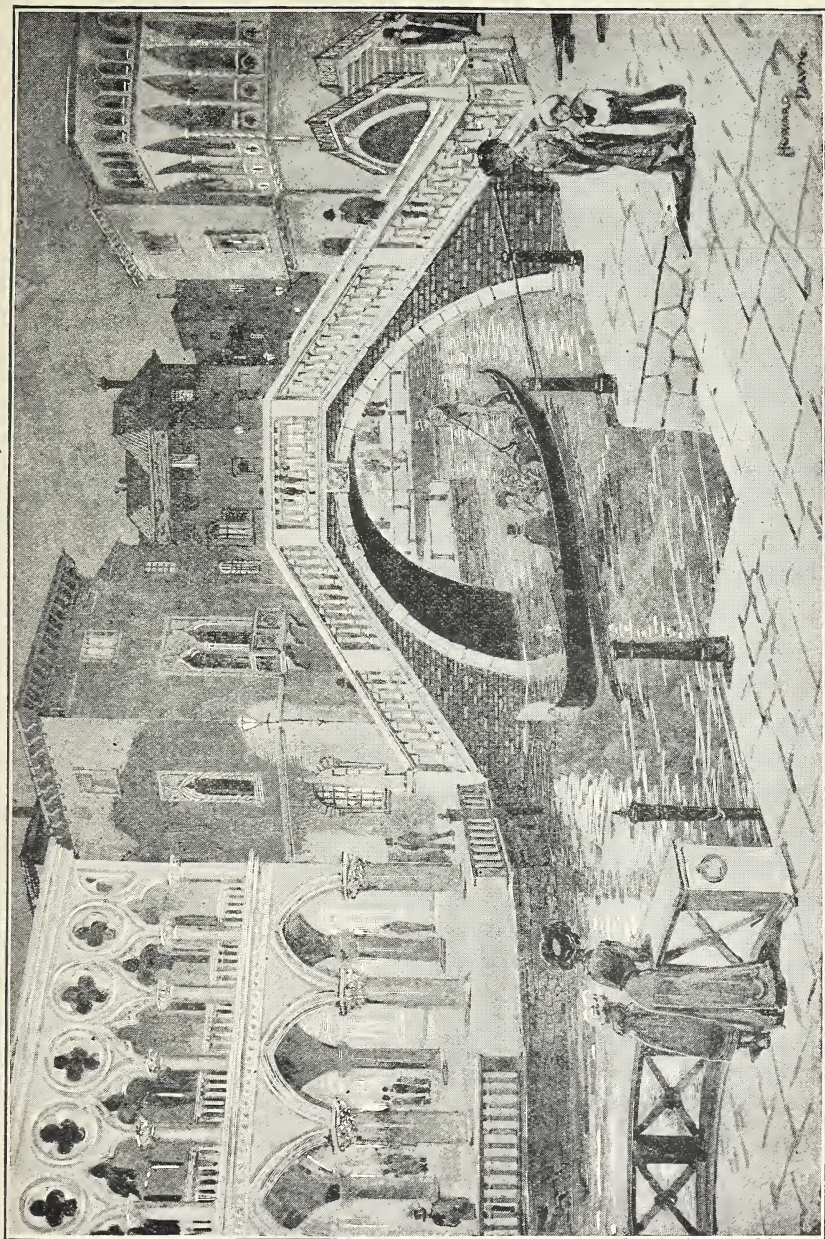
The Grand Realistic and Artistic Feature  
OF THE  
Italian Exhibition, 1904.

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Within the four lofty walls of the colossal Empress Hall there has been erected a living City in miniature, which repro-



duces in faithful detail the beauties and most striking characteristics of the real Venice.



VENICE BY NIGHT.





It is admittedly the most

## GORGEOUS AND IMPOSING REPRESENTATION

OF THE

# Queen-City of the Adriatic

ever put together by the brain and hand of man. Superb of conception and imposingly vivid in actual realization, all that is most effective and historic of Venetian Architecture has been portrayed to accurate scale, and takes up the whole area of the

## COLOSSAL EMPRESS HALL.

High and gracefully-arched bridges in steel framework spring over the wide canals or more narrow *rii*. Along the waters,

### Dancing in the Starlight,

float silently the long, black

## Tritons of the Lagoons,

sculled in a manner centuries-old by the Gondolieri. The boatman standing erect at the stern of his craft presents a picturesque figure in his light garb, blue sash, and black sailor-scarf. With his oar resting against a strange-shaped rowlock-pin he silently but swiftly urges the gondola to the accompanying tinkle of the guitar and the

## MELODY OF THE MANDOLINE.

Under bridges, past holy shrines, hallowed churches, and historic houses you glide into the Tunnel-Canal and out into the splendour of the wonderful scenery of the

## Grand Canal.

Here is posted a moored *barca* with its merry party of serenaders; there, a clump of piles which serve to stem the swiftness of the current; again, from the Piazza comes the clink of the castanets as the renowned

## NEAPOLITAN TARANTELLA

grows in vivacity of movement; meanwhile, over all is the azure blue sky of the Adriatic, and around the ceaseless mellowed hum of happy voices, tinged with the cadence of merry laughter.



Ashore and afloat hours may be spent in this

## Beauty-City in Miniature.

At every turn—as in the real Venice—a new and striking perspective or coign of delight meets the eye; a typical portico; a flower-decked window, lightly curtained;

### A FEMALE FACE PEEPING

on the scene of gaiety below; an overhanging balcony; or the richly-coloured sails of a merchantman from the Levant.



Meanwhile the shops are busy. The

## Famous Venetian Gold

and silver work, valuable lace, rich silks, corals, tortoiseshell, beads, mosaics, &c., in open display, suggest some brilliant bazaar in the Arabian Nights.

The Cafés and the Gelateria, *i.e.*, kiosk for ices, are thronged, Neapolitan melodies and songs are in the air, and whoever is now forced to leave in order to see the other entertainments of Earl's Court does so with a firm determination of returning once more to

## “Venice by Night.”

**NOT A THEATRICAL, BUT A LIVING PRODUCTION.**

## SIR HIRAM MAXIM'S CAPTIVE FLYING MACHINES.

The Latest and Most Novel Phenomenon of the Age.

In the centre of the Lake rises the wonderful structure which should certainly prove one of the great attractions of Earl's Court. It consists of a very large and strong vertical steel shaft, to which are attached long radial arms. At the ends of these arms are fish-shaped and boat-shaped carriages. As the great shaft revolves, the carriages swing outward and upward until they mount high in the air, and travel in great circles over the Lake and Grounds. All the parts have been made of the greatest strength.

No matter in what position one holds his head, objects are seen right side up, and this notwithstanding that the image on the retina of the eye is upside down. What then, is the determining cause of our always seeing things right side up? Certainly not the position of the body or the head, but the attraction of gravitation. Of this there can be no doubt. No matter in what direction gravity may be made to pull, an object appears to be vertical if it is parallel to this pull.

Suppose now that you enter one of the cars of this machine and travel rapidly around a very large circle; although only making a very few turns in a minute, the circle is so extremely large that we are travelling with great rapidity so that the cars are swung outward, say, 30 degrees. While in this position it might be said that so far as the passenger and car are concerned, the attraction of gravitation has been tilted 30 degrees from the normal, the car and the seat, in fact everything about it, appear to be perfectly vertical, and everything which is not a part of the car appears to be on the side of a hill sloping outward and downward 30 degrees.

Under these conditions it appears to the passengers that instead of travelling around on a level plain, they are really travelling on the side of a mountain which slants downwards in all directions 30 degrees as far as the eye can see, and that the ornamental pagoda which is built around the great central shaft is situated on the very apex of this enormously high mountain. This phenomenon, however, only presents itself at high speed.

Another curious illusion connected with the apparatus is that although the carriages may be travelling at a speed no greater than 20 miles an hour, they appear to those in the car to be travelling very much faster. Later in the season it is proposed to attach aëro-planes, which, by being at various angles while the machines are in rapid flight, will cause the carriages to describe some very intricate evolutions in the air.

## LA SCALA,

### The Continental Theatre of Varieties.

Within the refreshing coolness of the dainty, flower-clad Summer Theatre in ELYSIA, may be witnessed, for the first time in London, a programme with all the high excellence and the ever-changing attractions which have made famous the leading Continental Theatre of Varieties. The aim of these noted places of entertainment is to put before their audiences items of all kinds, adapted to the stage, performed by artistes of the best reputation, whose graceful abilities are accompanied by beauty of appearance, their songs and witticisms devoid of aught displeasing, and their deeds of skill and daring unsurpassed for thrill and finish.



Foremost among those who will provide the programme day by day come

### The Eight Mimosas,

a superb and highly accomplished Troupe of Italian lady dancers, trained by Madame Cavallazzi, for many years the principal *danseuse* and pantomimist at the Empire and Alhambra Theatres of Varieties, London, and Signor Coppi. Grace of movement



and picturesqueness of pose are features of this Special Troupe, who will give representations, among others, of Italian, French, and Japanese national dances in exclusively designed and appropriate costumes. In addition, decked with horses' manes, they will render an Equestrienne Dance with prancing elegance and exhilarating *abandon*. Les Ados,

### The Olympian Acrobats,

fresh from Rome, will repeat in their display the risky feats which gained for them a high order of decoration from H.M. the Sultan of Turkey. Droll and skilful fun, most provocative of mirth, can be relied upon from Les Guy Gontran, two French male eccentriques of inexhaustible variety; while the male and female voices of Les Galliets, the Franco-Spanish duettists, will blend in melodious songs to which their astounding skill as "quick-change" artistes will supply an appropriate and lightning alteration of costume. Encircled and garlanded by

### Extraordinary Electrical Effects

the French Trapezists and Gymnasts, Helene and Emilon, will appear in a startling act of science, skill, and agility which thrown into bold relief by the effective brilliancy of their setting always has a stirring influence on spectators. Another big attraction will be the International Competitions in Fencing and Wrestling, in which Italian, French, English, &c., representatives will meet in serious contests. The great German crack rifle shot, Langslow, will give exhibitions of his marvellous and unique skill as a marksman at all manner of peculiar targets; while a new

### Japanese Play, "O Mat San,"

will appeal to popular favour as acted by Mdle. Pilar Morin and her Company. This piece has the characteristic flavour of the East, combining tragedy and comedy strikingly within a brief half-hour. A wonderful troupe of acrobatic-trained monkeys will be exhibited by Mdle. Raffin. They perform on the trapezes, etc., in a ludicrous imitation of human beings, and are quite a novelty. The absurd cast-iron antics of Mr. Walter Graham are without equal as laughter-makers, the younger ones especially enjoying his performance. A singularly strong concert

### Orchestra of Italian Performers,

under the talented directorship of Signor Arrigo Bocchi, has been specially retained for the season. Other taking items will be introduced into the programmes from time to time, and as the entire direction of La Scala is in the hands of Mr. George Ashton, of Ashton's Royal Agency, of Bond Street, W., it can be believed that the three performances daily will be entertaining, refined, and include only the best of artists and artistes.



## BLUE GROTTO OF CAPRI.

### The World-Famous Stalactite Sea-Caverns.

Under the beautiful view of Capri are the subterranean rivers that bear your barque into the renowned azure grottos. The Island of Capri is a mountainous mass rising 2,000 feet above the sea, and in the centuries ago Augustus, Emperor of Rome, built himself a marine residence there. Later his successor Tiberius erected no less than twelve palaces there, each in honour of one of his particular deities. The Blue Grotto is credited with being his secret exit from the Royal Palace at Damecuta. For over a thousand years it lay

### A Sealed Chamber,

and then its mystic terrors were once more braved, and now the traveller in search of the strangely beautiful scarcely fails to visit Capri and its Grotto. Since the days of the Roman



### THE ENTRANCE

TO THE

### BLUE GROTTO.

Emperors the surrounding sea has risen, and the huge gate, fifty feet by forty, used by these potentates, now lies below the waves. It can only be entered in the calmest weather, as the top of the mouth is but three feet above the water. Inside the rocky roof rises to about fifty feet above the sea, and the daylight is almost excluded. The reflection of the sunlight into the crystal water is thrown upwards

### On the Stalactitic Roof

and surroundings, tinting everything an exquisite blue. From the rocky dome sapphire and turquoise lights twinkle and dive deep into the waves below that seem to be bottomless. A

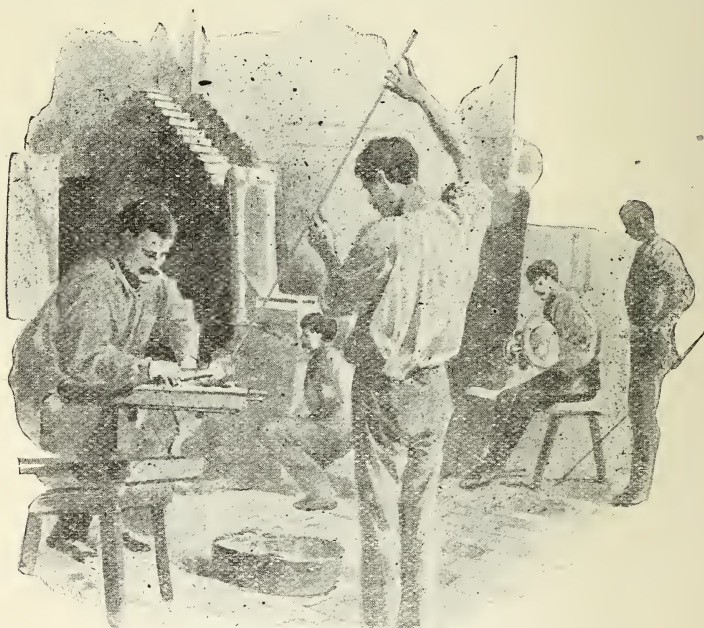


revived, and a visit to the showrooms and workshops cannot be omitted from the tour of the Italian Exhibition.

Glass of every description and colour is produced here daily. Vases, candelabra, electroliers, table sets, &c., in addition to imitations of ancient Phœnician, Assyrian, Egyptian, Greek, Roman, and Norman, along with mediæval glasses, are also made and displayed for sale. The

## BEST WORKS OF ART

now collected in the museums and churches of Europe, are represented by perfect reproductions. These include gems of universal fame, graffiti, cameo glasses, "Christian plates," filigree and lace works, etched and frosted glass, agate, topaz, jasper,



onyx, amethyst, and jacinth. The whole comprises a most wonderful variety of colours and shapes, and all that skill and art have achieved in glass-making from the remotest time.

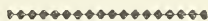
The great point about blown glass is that each individual piece is an original work of human art. Even the manufacture of a simple wine-glass is an elaborate process, and can be watched from beginning to end in the Murano Studio-forge. It is due to the extreme delicacy of touch, quickness of eye, and sense of artistic beauty inherited by the artisans of Murano from generations



## OF GLASS-MAKING ANCESTORS

that their high perfection of craft is attained. The workmen revel in the creation of new types, and there are no limits to their fanciful ingenuity.

The splendid mosaic-work of Venezia e Murano needs to be witnessed to be realized. Its specimens adorn public and private edifices throughout the civilised world. In London alone they occupy the most worthy positions:—The Abbey; St. Paul's Cathedral, under the great dome; the Prince Albert Memorial; South Kensington Museum has many examples; while at the Houses of Parliament, the Queen's Robing Room, St. Stephen's Crypt, and the Central Hall have been ornamented with priceless mosaics.



THE ROMAN FORUM.

Peopled as it was in A.D. 300.

By means of four large paintings, twenty-three bold "reliefs" and hundreds of terra-cotta figures, Professor Giuseppe Marcelliani, of Rome, has built up an extraordinary and graphic portrayal of the Forum at Rome over sixteen centuries ago. The Forum, or Market Place, "as every school boy" knows, was the popular centre of the ancient city, and contained more or less everything memorable in its history. Dedicatory Temples, Commemorative Columns to the illustrious dead, Triumphal Arches, and Columns of Honour, together with all the most important buildings, are shown in this imposing display, constructed of papier-maché on wooden frames.

In the Via Sacra, or Sacred Way, is depicted the

Triumph of Aurelian,

conqueror of Queen Zenobia of Palmyra, of Tetricus, King of the Gauls, and other vanquished peoples. The procession is made up of figures in terra-cotta, consisting of:—lictors, gladiators, priests, vestals, slaves, soldiers, flower-carrying children, torch-bearers, musicians, ambassadors, mounted men, chariots, prisoners, elephants, lions, &c., and totals 3,000 distinct figures. Of the best known reliefs and paintings are the Tabularium, or 3,000 tablets of bronze, on which the Laws were engraved and preserved in the Capitol; the Temples of Jupiter Capitolino—destroyed by fire in A.D. 670—and of Jupiter Feretrio—for the

## Relics of the Dead ;

and the arch of Septimus Severus, erected by the Senate and people in honour of that Emperor's victories over the Parthans. Other reliefs of historical interest are:—Temple of Julius





This gigantic model is an exact reproduction in every way, to scale, of St. Peter's Basilica, and covers an area of 308 square feet. Its value is estimated at many thousands of pounds. All the details are depicted to the finest degree of accuracy, and the closer the inspection the deeper is one's admiration for such a remarkable and scrupulous result.

In the foreground is represented St. Peter's Square, with its fountains, the Obelisk of Heliopolis, the Bernin Colonnade, and decked with a multitude of ivory statues faultlessly chiselled. Behind this rises the imposing mass of the Vatican Cathedral, in all its severe majesty of aspect, crowned by the

### Michael Angelo Cupola,

and its fronton supported by Corinthian columns. An ingenious mechanism throws open the Temple and the eye may take in by degrees the artistic marvels of this historic edifice to an extent that no years of study in the vastness of the original could hope to excel. Two colossal white marble statues of Constantine and Charlemagne stand in the entrance hall; then, dazzling with gold and brilliant mosaics, comes the Central Nave. Here, beneath the great Cupola, and sheltered by a canopy supported by four gilt-bronze, twisted columns, rises

### The Great Altar,

where the Pope, facing his congregation, celebrates Mass. Some remarkable marquetry of identical design replaces the marble mosaic floor and covers the crypt, in which lies all that is left of the mortal remains of St. Peter, Prince of the Apostles.

Three superb arcades unite on each side the transept to the gallery; colossal statues stand on the archivaults; on the counter-pilasters angels support medallions of Popes and other high pontifical dignitaries; and sculptural decoration of incomparable magnificence ends only in the bewildering dazzle of the stucco vaults' gilt compartments.

On four enormous pillars hangs bold and sumptuous the Michael Angelo cupola. On its top are the huge medallions representing the Evangelists, and the words of Christ, "Tu es Petrus, etc.," in monstrous letters.

### Rich Mosaics light up

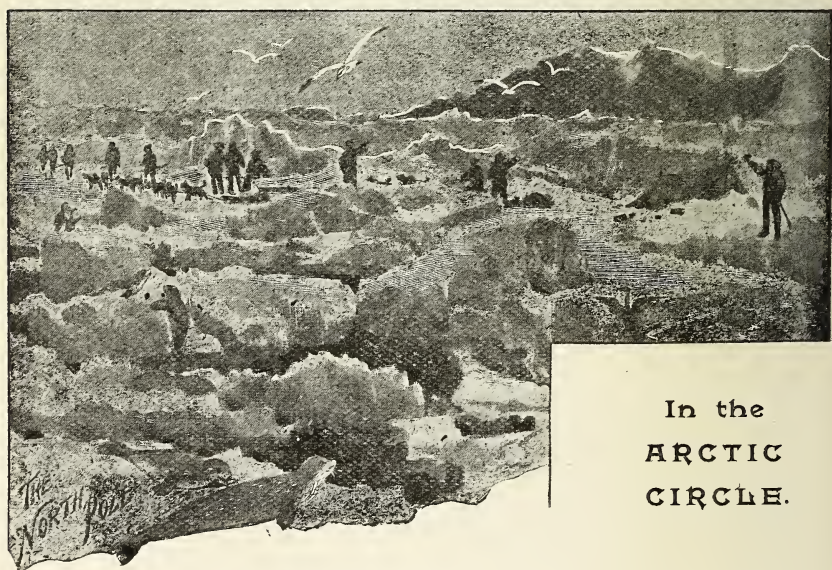
the whole interior of the Cupola, the skylight, and the galleries containing the Holy Relics. In the centre of the Basilica is St. Peter's pulpit; and the bronze monument which covers the altar is from the hand of Michael Angelo. On the right is the tomb of Pope Urban VIII., and on the left that of Pope Paul III. The aisles fairly team with historic interest, the details of which are almost innumerable. Chapels, altars,

monuments, and tombs abound and afford a veritable mine of interest calculated to satiate even the most omnivorous appetite for the historic past. It is rare indeed that such an opportunity has been afforded, even to the travelled Englishman, of inspecting in close detail one of the Wonders of the World.

## "FARTHEST NORTH."

### Expedition of H.R.H. The Duke degli Abruzzi to the Pole.

In the lofty and spacious Octagon near the Quadrant Restaurant is installed an extensive panoramic representation of the Arctic Regions with the Italian North Pole Expedition of a few years back prominently displayed. Visitors find themselves standing upon the deck of the "Polar Star," His Highness's vessel, which is pinched in the ice. Over the side of the



**In the  
ARCTIC  
CIRCLE.**

bulwarks is seen a landscape of ice-hummocks and ice-crag over which slide living seals, or pose inanimate bears. Cormorants, gannets, and penguins soar through the air or pounce on the fish supplied for their maintenance.

## THE ARCTIC EXPLORERS

are preparing for that famous venture on sledges which carried them nearer the Pole than any previous adventurers. The vast plains of everlasting ice stretch interminably before them



and melt into the horizon of wondrous colouring. A school of seals phlegmatically paddles in the icy water dotted with bergs by the vessel's side. One can hear the wind throbbing the atmosphere; the Aurora Borealis and North-rn Lights irradiate the heavens and then fade away and the moon shines forth and dispels partly the wintery night. The inventor of this graphic portrayal of Arctic grandeur, Signor Achille Florio, has striven in every detail to reproduce the actual surroundings and characteristics of the Frozen North, and it is not difficult for a visitor, standing beneath the sails and rigging of the "Polar Star," to imagine he is a modest member of a memorable Expedition.

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## ENTRANCING ELECTROPHONE.

Connecting Direct with the Leading Theatres and Halls.

In a picturesque nook by the main entrance of the Old Welcome Club stands the attractive Electrophone Salon, which by means of thirty miles of wire is in communication with the footlights of London's best places of entertainment. Among others the performances of the Empire, Alhambra, Palace, Pavilion, and Tivoli Palaces of Variety; the Gaiety, Apollo, Lyric, Savoy, Shaftesbury, and Prince of Wales's Theatres; the Albert and the Queen's Concert Halls; and, in the Season, the

### Royal Opera, Covent Garden,

are borne clear and brightly to the ears of listeners. Close upon a hundred persons, seated in comfortable lounge chairs, may rest in the weirdly-decorated salon and be delighted with a refreshing flow of melody and song as being rendered by the popular favourites of the day miles away in the centre of the Metropolis. The invention of the loud-sounding Transmitter, which was recently such a perfect success in carrying the speeches of Mr. Balfour and

### Mr. Joseph Chamberlain,

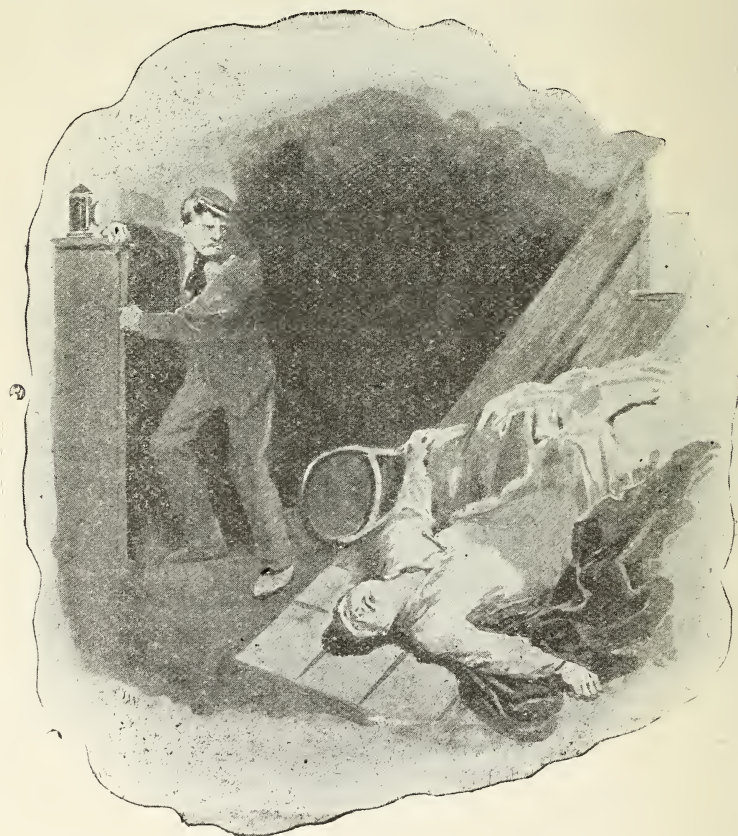
from Sheffield and Birmingham respectively to London, has added to the attractions of the Electrophone a hundred-fold. Newly-devised Receivers are made of aluminium in a graceful design, and are light and easy to hold. The newspaper Press of to-day have been unanimous in their praise of the hearings, and do not hesitate to say that a speaker or vocalist can be heard more comfortably and distinctly by Electrophone than even when the listener is in the hall or theatre where the words or song are being delivered. As the hearings are given every ten minutes, the Electrophone ensures a never-ceasing aural "kaleidoscope" of delight. The double-roof of the Salon, with air-currents circulating between, keeps the interior always cool, even on the hottest days or nights.



# Story of a Crime.

## THE TORTURE-RACK AND HUMAN SACRIFICES IN DAHOMEY.

In the Musée Grévin six bold Tableaux of figures portray with impressive fidelity the committal and expiation of a cruel crime in Paris. They are entitled respectively:—The Murder, Arrest, Inquest, Doomed Cell, Dressing for the Execution, and, lastly, the Guillotine.



Opening with a night scene in the Cash Room of a Bank, the watchman who sleeps there, in accordance with custom, lies

### Stabbed to the Heart,

partly in and partly out of his bed. The murderer, having forced the safe, is hastily pocketing its valuables while watching

the victim in his dying struggles. The arrest by force of the suspected man, arrayed in newly-purchased clothes, is shown in a suburban resort. M. Macé, Chief of the Secret Police, can be seen superintending the apprehension. Cowed and trembling, the accused is confronted with the corpse in the Morgue, while the Investigating Judge and his officials proceed with the cross-examination. Convicted and

### Condemned to Death

the murderer passes his time in the "Doomed Cell" of Roquette Prison playing cards with another prisoner who is trying to decoy from him the names of his supposed accomplices. The last toilet of the man-about-to-die has been made by the executioner, and the Abbé Faure is offering divine reconciliation. Finally, the Guillotine blade falls, and Justice has been done.

Questioning a victim

### On the Torture Rack

is shown as a separate tableau. This deadly couch has been reconstructed from data supplied by the Director of the Montauban Museum, where the original may be seen. It was usual to stretch the limbs no less than 13 inches.

It is due to one of the fellow-captives of Father Dorgère at Abomey, Dahomey, in 1893, that a tableau of human sacrifices is reproduced. King Behansin, surrounded by his wives, is represented ordering the execution of some slaves in order to ward off misfortune.

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## "CARLTON," THE COMEDIAN.

### A Card Manipulator and Illusionist of the First Rank.

In the snug and sumptuously-arranged Theatre to the right of the Great Wheel, the Inexplicable Comedian, "Carlton," makes the cards do everything but speak, and performs bewildering illusions under the very eyes of his audience. His feats are of surprising skill and infinite variety.

In LA COMÈRE, a lady bound and strapped, padlocked to a chair is instantaneously transformed into a gentleman; while a thrilling and supernatural mystery is

### "The Dream of Satan."

By the aid of the Lightning Transit Cages a weird and sensational illusion is performed, and the occupants transferred from one receptacle to another, though yards of space intervene. In the Great Bottle Trick a performer padlocked

inside vanishes within full view of the spectators. Magical tricks new and innumerable are smoothly performed by the aid of legerdemain and beautiful apparata, and in effect the whole is a novel and entertaining performance.

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## DANTE'S INFERNO.

### The Abode of Weird Mystery.

Within this mystical retreat lurk playful sprites impregnated with electricity and accompanied by whimsical faces and shapes that change their complexions and expressions before one's gaze. There is much that is secret, and more that is impressive, and nothing that is not entertaining in the portrayal of the Master's Inferno in Elysia. Visitors for the first time enter solemnly and retire laughing heartily only to send their friends in another time to share in a new and up-to-date experience.

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## FOUNTAINS OF MILAN.

### With Beautiful Nymphs Imprisoned in the Waters.

By the La Scala Theatre the radiant Fairy Fountains may be seen spraying their prismatic waters over four shapely female figures representing all that is youthful and lovely. This display is one of the most delightful for colour and cadence that science ever invented to entertain mankind. The Triple Fountains, illuminated by electrical prism-lenses, change their curving contours every few minutes, while the fair maids enclosed in the glittering drape of the falling sparkles ever revolve on a crystal table seeking an escape from the rainbows that imprison them. The whole spectacle is one that never fails to please by its beauty and novelty.

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## BUSY BEES AND ACTIVE ANTS

will be found in the cosy Chalet working with an energy and earnestness as if they had to live for ever, and living, more or less, in irreproachable rectitude as if they had to die to-morrow. There is no small lesson to mankind to be obtained from watching these industrious insects. All the principal kinds of British ants—for here there is an Act against aliens—can be seen, under glass cases, in the interior of their nests, surrounded by the mazes of chambers and subterranean corridors composing the formic citadel. All are busy at some task or other, and no matter how big that may be, with inexhaustible pluck and patience the

ambitious ant tackles it. Maids of Honour are in attendance on the Queens, Slaves serving their Masters, Soldier-sentries on guard, and Sandow-ants giving muscular exhibitions. The happy, honey-collecting bee in all the daily routine of his business-like life is before you in the observatory. Contented to find his one pleasure in paying tribute to his Lady Monarch, he nevertheless does not fail to "improve each shining hour," and the drowsy drone is immediately sentenced to be buried alive in a wax coffin as a warning to idlers.

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## CRATER OF VESUVIUS.

### Ascending the Famous Volcano by the Bay of Naples.

By an easy gliding spiral stairway the ascent of Vesuvius to the very craters may be made without fear of the molten lava or the eruptions of hot ashes. You pass comfortably upwards surrounded by a superb panorama of Naples illuminated at night. The famous Bay, in its placid blue calm, lies beneath you, and the stimulating effect of the rarefied clearness of the higher atmosphere is almost convincing. Past different points of view the ascent continues until the mouth of the crater is reached, and one can peep into its subterranean recesses. The central tower of the building, within which this volcanic tour takes place, rises over 100 feet into the air, yet smooth-working mechanism bears one up and down without a particle of exertion to the visitor.

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## ELECTRIC BUTTERFLIES.

### Beautiful Italians as Iridescent Lady-birds.

Belles from the Sunny South appear on the darkened stage in picturesque costumes concealed under voluminous capes. At a signal the latter are thrown open, displaying white satin wings upon which electrical effects make to dance and quiver dainty butterflies of the most radiant tints. Every few seconds these are replaced by other and still more beautiful lady-birds, the whole providing a delightful entertainment.

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## MIRRORS OF MIRTH

reflect the hearty and irresistibly-funny laughter of every visitor to this mirthful gallery of mirrors. It makes the stout grow thin and the slim grow fat; the short spring into bean-poles and the tall come down from the skies. It is death to depression and sunshine to the merry-hearted, and day and night the building everberates with uncontrolled risibility that infects both young



and old. The Mirrors of Mirth cure "liver" and love, prevent plague and dumpiness, exercise the muscles and invigorate the nerves, and always can be relied upon to provide that one touch of nature, *i.e.*, innocent humour, that maketh the whole world kin.

## MARVELLOUS RADIUM, That Revolutionises Nature's Laws.

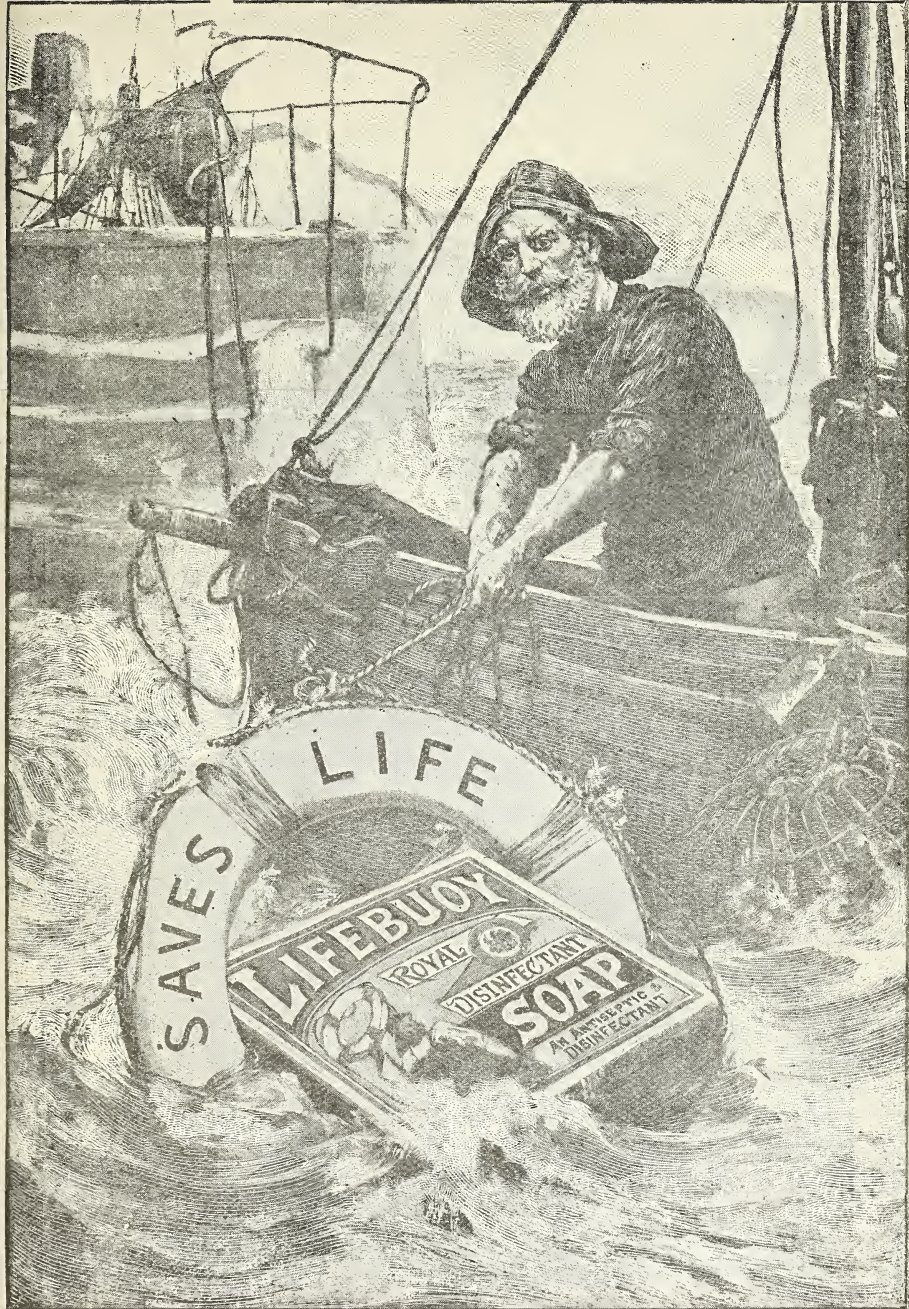
In the whole world of precious stones and valuable metals there is nothing so expensive to-day as the mineral RADIUM, the great scientific discovery of modern times. One pound weight of it is valued at £700,000; and a similar quantity of the best virgin gold could be obtained for £50. So RADIUM is 14,000 times more costly than gold, and it is worth it. But a few grains of it can exert a power capable of lifting 500 tons one mile high. It can generate out of itself light, heat, and motion. Lastly, though it has not yet been proved, it is calculated that a piece of RADIUM will retain its activity for 2,000,000 years. In ELYSIA, this Wonder of the Age, may be seen through powerful Spinthariscopes emanating its rays or sparks at the terrific speed of 120,000 miles a second. The human mind absolutely fails to realise the tremendous possibilities of this new mighty power for energy.

## DIORAMA OF THE CATACOMBS.

This extraordinary work is a fascinating production in part relief of the weird secrets that have lain hidden for hundreds of years in the Catacombs of Palermo. The Catacombs are the crypts of the Capucins Convent at Palermo. The monks, when they die, are fixed in position in their robes against the walls, and the dry air slowly mummifies them; the older the mummies are the dryer and more skeleton-like their appearance. This is one of the most gruesome and remarkable sights in Europe. There are, altogether, four crypts in the Convent; the Diorama shows a faithful reproduction of the largest one.

## PORTRAIT POSTCARDS. A Happy Form of Friendly Greeting.

The rage for the Pictorial Postcard has now become universal, but it promises to be soon excelled by the Portrait Postcard, the very latest attraction of the kind. You merely drop in for a few moments at either of the Studios in Elysia or the Western Gardens, pose alone or with a friend, buy stamps at the Post Office in the Imperial Court, and so greet your acquaintances in a novel way in any part of the world. The photographs are taken by a special process that results in a faithful likeness, and does not readily fade.



TO PREVENT DISEASE IS BETTER THAN TO CURE IT.

### Lifebuoy Soap

The Friend of Health.  
Destroys Disease Germs.  
Saves Life.

Antiseptic & Disinfectant.

**LIFEBUOY** ROYAL **SOAP**  
DISINFECTANT

Sweetens and Purifies the Home.

**MAKES HEALTH INFECTIOUS!**

### Lifebuoy Soap

For the Sick-room.  
For the Bath-room.  
For the Lavatory.  
Prevents Infection.

LEVER BROTHERS, LTD., PORT SUNLIGHT, ENGLAND.

The name Lever on soap is a guarantee of purity and excellence.



# The Old Welcome Club.

Behind a rustic fence in the Western Gardens, the green lawns and quaint cottage buildings of Central London's one Open-Air Club provide a picturesque and cosy retreat. In the ninth year of its existence, this Club, possessing all the advantages and exclusiveness of the best regulated organisations of the kind, has been thoroughly renovated and re-decorated for the season of 1904.

For the use of Members and their friends it is opened daily at noon during the Exhibition season, and closes in May, August, and September at 10.45 p.m., and in June and July at 11.15 p.m.

## *President :*

Field-Marshal EARL ROBERTS, *V.C.*  
K.G., K.P., G.C.B., O.M., G.C.S.I., G.C.I.E., D.C.L., LL.D.

## *Chairman :*

PAUL CRÉMIEU-JAVAL, J.P., Esq.

## *Committee :*

THE EARL OF WARWICK AND BROOKE.  
THE LORD BURTON.  
THE LORD BURNHAM.  
THE RIGHT HON. SIR EDWARD CARSON, K.C., M.P.  
THE RIGHT HON. W. G. ELLISON MACARTNEY.  
MAJOR THE HON. ALWYNE H. F. GREVILLE, M.V.O.  
THE HON. W. F. B. MASSEY MAINWARING, LL.B., M.P.  
SIR WILLIAM ROBINSON, G.C.M.G.  
MAJOR-GENERAL SIR OWEN TUDOR BURNE, G.C.I.E.  
SIR EYRE MASSEY SHAW, K.C.B.  
SIR RICHARD D. AWDRY, K.C.B.  
SIR HENRY GIBBS BERGNE, K.C.B.  
ADMIRAL SIR ALBERT H. MARKHAM, K.C.B., F.R.G.S.  
SIR THOMAS SUTHERLAND, G.C.M.G., LL.D.  
SIR CHARLES MALCOLM KENNEDY, K.C.M.G., C.B.  
SIR GEORGE C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D.  
SIR MANCHERJEE M. BHOWNAGGREE, K.C.I.E., M.P.  
SIR JOHN FURLEY, C.B., J.P.  
SIR ARTHUR J. R. TRENDLELL, C.M.G.  
SIR CASPAR PURDON CLARKE, C.I.E., F.S.A.  
COLONEL FREDERICK H. RICH.  
COLONEL ROBERT W. EDIS, C.B., V.D., F.S.A.  
WALTER H. HARRIS, C.M.G., Esq.  
COLONEL R. PARRY NISBET, C.I.E.  
MAJOR LEWIS H. ISAACS, J.P.  
HIS HONOUR JUDGE F. A. PHILBRICK, K.C.  
DOUGLAS G. H. GORDON, J.P., Esq.  
FRANK TRAVERS BIRDWOOD, Esq.  
SAMUEL DIGBY, Esq.  
Dr. J. IRVINE MENZIES.  
JAMES N. PAXMAN, Esq.  
J. M. FRESHWATER, Esq.  
HAROLD HARTLEY, Esq.  
HERMAN HART, Esq.  
R. CLAUDE GARNETT, Esq.  
IMRE KIRALFY, Esq.

MAJOR G. E. WYNDHAM MALET, *Secretary.*

Members may introduce three ladies and two gentlemen as Visitors to the Club every day that the Exhibition is open to Season Ticket Holders; and, while enjoying the novelty of a partly open-air Lunch or Dinner, or seated in the Comfortable Lounge Chairs on the Lawn, may listen to the excellent performances of the most noted Military Bands in the stand opposite.

The much-appreciated right of membership is regulated upon the same lines as those of the leading West End Clubs.

*All particulars may be obtained from the Secretary.*

# Refreshment Department

CONDUCTED BY

SPIERS & POND, Ltd., Refreshment Contractors.

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The Refreshment Department has again been entrusted to the well-known caterers, Messrs. Spiers and Pond, who have made arrangements to cater on the largest scale for every class of the community. It may be interesting to remember that this firm has now been before the public for over thirty years, during which time they have undertaken the catering for a very large proportion of the important Exhibitions which have from time to time been held in the metropolis of the Empire. They were the first representatives of English catering who ventured abroad, having had an important restaurant and buffet at the Paris Exhibition of 1867. They were the official caterers at a series of Exhibitions held at South Kensington in 1871 and the following years. They were appointed to cater for the Inventions Exhibition at South Kensington in 1885; for the Indian and Colonial Exhibition in 1886; and during the last few years they have catered at Earl's Court for the

Empire of India Exhibition, 1895,

Empire of India and Ceylon Exhibition, 1896,

Victorian Era Exhibition, 1897,

Universal Exhibition, 1898,

Greater Britain Exhibition, 1899,

Woman's Exhibition, 1900,

Military Exhibition, 1901,

Paris in London Exhibition, 1902,

International Fire Exhibition, 1903.

It is instructive to bear in mind that at the earlier dates above mentioned the catering for an Exhibition was on singularly different lines from what it is at present. There was no provision for a set meal, and very little beyond the ordinary bun and sandwich could be obtained in such places. Now that the enterprise of the London Exhibitions, Limited, has made *al fresco* dining one of the commonplaces of life during the



London summer season, the caterers have risen to the needs of the newer fashion, and dining of every description, from the cheapest to the most elaborate, is in vogue amongst all classes.

In the **QUEEN'S COURT** will be found an

### **ITALIAN RESTAURANT,**

where luncheons and dinners of Italian dishes will be served daily. The cooking and service will be performed by natives of Italy, and an attempt will be made to offer visitors of all nationalities an example of the classes of food and its preparation which are to be found throughout the Italian kingdom. A choice selection of Italian wines will also be offered; and, in fact, Italian wines will be on sale at all the dining-rooms of the Exhibition.

In the same Court is the

### **GRILL ROOM,**

where every variety of grill and hot and cold joints are provided for luncheon, dinner, and supper at the ordinary prices of a modern restaurant, with a large selection of all kinds of other comestibles, as well as wines, spirits, liqueurs, and cigars.

These two Restaurants are situate at either corner of the Great Lake and opposite the Band Stand, where music is played during the dinner hours.

There are also ample buffets for light refreshments in close proximity.

In the **WESTERN GARDENS** is the

### **QUADRANT RESTAURANT,**

which has been entirely rebuilt, exquisitely decorated in Louis XV. fashion, and carpeted and furnished with the utmost taste and luxury. French windows open on to a fine terrace, looking out directly upon the Western Gardens, and in full view of the Music Pavilion. The cuisine is perfection, and a dinner vying with the best in London, and surrounded with unrivalled features of attraction, is served. That the public fully appre-

attain the perfection to which this department has been brought is evidenced by the fact that, in order to avoid disappointment, it is advisable to secure tables in advance by letter, telephone, or telegraph direct to the caterers. The table d'hôte luncheon is served from 12 to 3 o'clock at 3s. 6d., and a dinner from 6 to 9.30 at 7s. 6d.

In the Western Gardens there is also the

### GARDEN RESTAURANT,

where a 2s. luncheon is served from 12 to 3 o'clock, a shilling afternoon tea from 3.30 to 5.30, and a 3s. 6d. dinner from 6 to 10 p.m. This has been reconstructed in modern style, and the dinner will be found faultless, and to supply a long-felt want.

The Western Gardens also contain a

### LAGER BEER HALL,

wherein Lager Beer is served in the perfection of condition, together with a number of light and dainty English and Teutonic dishes, from opening until closing time. An orchestra serves to increase the popularity of this department.

In **ELYSIA**, at the north end of the grounds, is to be found the

### CANTEEN,

where a specially cheap tariff, to meet excursionists, is always in vogue. In this department a plate of cold meat is charged 6d., bread and cheese 2d., milk 1d., tea 2d., coffee 2d., mineral waters, 2d., and all exciseable liquors at public-house prices. In this department also excursion parties can be accommodated, and special quotations for them will be made on application to the Refreshment Contractors.

In that part of the Exhibition grounds which is known as **ELYSIA**, South End, an entirely new

### TEA PAVILION

has been constructed for the service of tea, coffee, and light refreshments at the usual prices.

In addition to all the above, there are numerous bars and buffets in the grounds and buildings, where tea, coffee, temperance beverages, alcoholic liquors, light refreshments, cigars, and cigarettes can be obtained at the usual rates.

## ITALIAN EXHIBITION.

# Refreshment Tariff.

**SPIERS & POND, LTD., CONTRACTORS.**

**Italian Restaurant, Queen's Court.** — For the service of all kinds of national dishes of Italy. Inclusive meals, or à la carte, Italian Wines and Beverages, 12 till 9.30.

**Grill Room, Queen's Court.** — Luncheons, Dinners and Suppers at ordinary Grill-room prices, noon till 11 p.m.

**Garden Restaurant, Western Gardens.**—2s. Luncheon, 12 till 3; 1s. Afternoon Tea, 3.30 to 5.30; 3s. 6d. Dinner, 6 till 10.

**Quadrant Dining Room, Western Gardens.** — Luncheon, 12 to 3, 3s. 6d.; Dinner, 6 till 9.30, 7s. 6d.

**Lager Beer Hall, Western Gardens.**—English and German Snacks and Light Refreshments; Lager Beers, &c. Orchestra 7 till close.

**Tea Pavilion in Italian Village.**—Tea, Coffee, and Light Refreshments at usual prices. Orchestra 4 till 6.

**Italian Café in Venice, Empress Hall.**—Light Refreshments, Sorbets, Tea and Coffee.

**Canteen in Elysia.** —Plate of Cold Meat, 6d.; Bread and Cheese, 2d.; Milk, 1d.; Tea, 2d.; Coffee, 2d.; Mineral Waters, 2d. Liquors at public-house prices. Special quotations for Excursion Parties on application to the Refreshment Contractors.

**Italian Buffet and Provision Shop in Elysia.**—For the sale and sampling of Italian beverages and comestibles supplied by the Italian firms exhibiting in the various sections of the Exhibition.

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**Special Tariff for Excursion Parties, large or small,  
by pre-arrangement with the Caterers.**

# HOW TO REACH EARLS COURT

## Via DISTRICT RAILWAY.

Seekers after recreation and pleasure do not always ascertain the shortest, best and most convenient route for reaching the object of their journey, and in the absence of such knowledge their outing is often marred by difficulties and distractions.

It is one of the aims of this part of the Guide to minimise as far as possible these inconveniences for Visitors to the **Italian Exhibition at Earls Court**, by affording information as to the means of reaching it.

The Earls Court grounds and Exhibition premises are situated between the **Earls Court, West Kensington and West Brompton** Railway Stations, and the sketch plan on page 135, together with the "**District Railway**" **Miniature Map** inserted in this Guide, will indicate the exceptional position they occupy in regard to the Railway communications of the Metropolis.

The **District Railway** Company publish valuable, cheap and popular Maps, obtainable as described below, viz. :—

**Map of London** (43 in. by 26 in.), printed in five colours, *on paper*, 6d. ; *mounted on linen (in stiff cover)* 1s. ; *mounted on linen, rolled and varnished*, 3s. 6d.

**Map of Greater London and Environs**, on the same sized paper, in the same variety of forms, and at the same prices as the Map of London,

**Miniature Map of London and Environs**, price ½d.

These Maps are sold at the District Railway Company's Booking Offices, at Station Bookstalls, at the principal Booksellers throughout the Kingdom, at the office of Bradshaw's Guide, 59, Fleet Street, E.C., and by the Publishers, Messrs. SAMPSON LOW, MARSTON & CO., Limited, St. Dunstan's House, Fetter Lane, London, E.C.

The District Railway Company's Public Time Book, price 1d., gives particulars of the various Train services running over the Railway and its connections ; and all information respecting the Trains or the issue of Tickets can be obtained on application at any of the Railway Station Booking Offices.

Visitors to the **Italian Exhibition**, from whatever station they start, should always ask for

## TICKETS INCLUDING ENTRANCE TO EXHIBITION.

These are available in most cases for *alighting at, or departing from*, **Earls Court, West Kensington**, or **West Brompton** Stations.

**Return** Tickets, *including entrance to the Exhibition grounds for both Adults and Children*, are issued at low fares at most of the stations in London and the Suburbs, as well as at the principal stations in the Provinces ; but travellers by **District Railway**, and by some of the Railways running in connection therewith, can also obtain **Single** journey tickets *including entrance to the Exhibition*.

These **COMBINED RAIL and ENTRANCE TICKETS** are **LOWER IN COST** *than Omnibus fares there and back, plus ordinary entrance fee of 1s.*, and visitors to the **Italian Exhibition** should always **TRAVEL BY RAIL**, and thereby **save both time and money**.

If "Rail and Entrance" Tickets cannot be obtained at starting station, the table given on page 137 of this Guide will indicate from what station visitors should on their arrival in London, book to Earls Court.



For Suburban Places of Interest, Attraction, &c., See the  
**"DISTRICT" MAP OF GREATER LONDON & ENVIRONS,**

Prices, 6d., 1s.,  
 and 3s. 6d.

# TRAVEL BY DISTRICT RAILWAY

## WIMBLEDON

(For ALL PARTS of SOUTH WESTERN MAIN LINE,  
 Guildford, Surbiton, Hampton Court, Leatherhead, Epsom, &c.)

**WIMBLEDON PARK, SOUTHFIELDS** (For Wimbledon Common),

**EAST PUTNEY** (For West Hill, Wandsworth),

**Putney Bridge and Hurlingham,**

**WALHAM GREEN, WEST BROMPTON,**

**EARLS COURT** (For

ITALIAN EXHIBITION, GIGANTIC WHEEL, EMPRESS HALL, &c.)

**EALING** (For Great Western Line, to Windsor,  
 Slough, West Drayton, Southall, &c.)

North Ealing, Park Royal, Perivale-Alperton, Sudbury Town,

Sudbury Hill, **South Harrow**, Chiswick Park, Acton,

Hounslow Barracks, Heston-Hounslow, Hounslow Town,

Osterley & Spring Grove, Boston Road (For Brentford and Hanwell),

**SOUTH EALING,**

Turnham Green, Ravenscourt Park,

**HAMMERSMITH,**

West Kensington and Addison Road

(For **OLYMPIA**),

Westbourne Park, Notting Hill,

Shepherds Bush,

Brompton,

Paddington,

Baywater, &c.

**SOUTH  
 KENSINGTON**

For the Museums, Imperial  
 Institute, Albert Hall  
 and Memorial, &c.)

**SLOANE SQUARE,**

**VICTORIA**

(For S.E. & C. and L.B.S.C. & Crystal Palace Rlys.)

**ST. JAMES' PARK,**

Westminster,

**CHARING CROSS**

(For the Theatres and S.E. & C. Railway),

**TEMPLE BLACKFRIARS**

(For Law Courts),

(For St. Paul's S.E. & C. Station),

**MANSION HOUSE** (Central City

(For St. Paul's Cathedral),

Station),

**CANNON STREET MONUMENT**

(For S.E. & C. Railway),

(For London Bridge),

**MARK LANE** (For the TOWER and TOWER BRIDGE

and FENCHURCH STREET STATION),

**KINGS CROSS**

(For G.N. & Mid. Railways),

**BISHOPSGATE**

(For G.E. Liverpool St. Sta.),

**Aldgate, Aldgate East, Shadwell, Wapping, Rother-  
 hithe, Deptford Road & New Cross** (S.E. & C. & L.B.S.C.R.),

Whitechapel, Stepney Green, Mile End, Bow Road, Bromley, West Ham,

Plaistow, Upton Park, East Ham, Barking, Tilbury,

**SOUTHEND,**

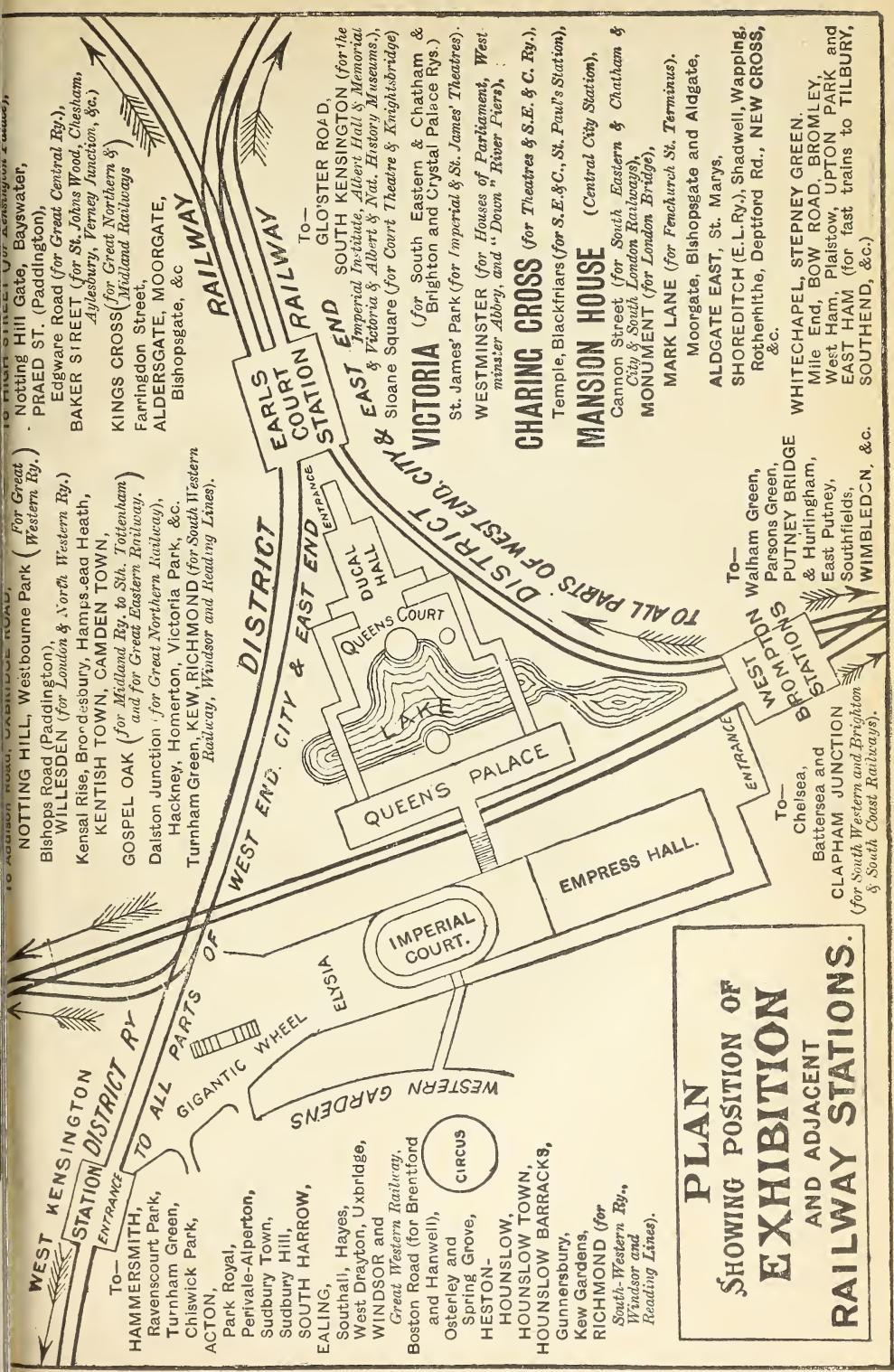
&c.

**REDUCED FARES & SEASON TICKET RATES**  
 NOW IN OPERATION.

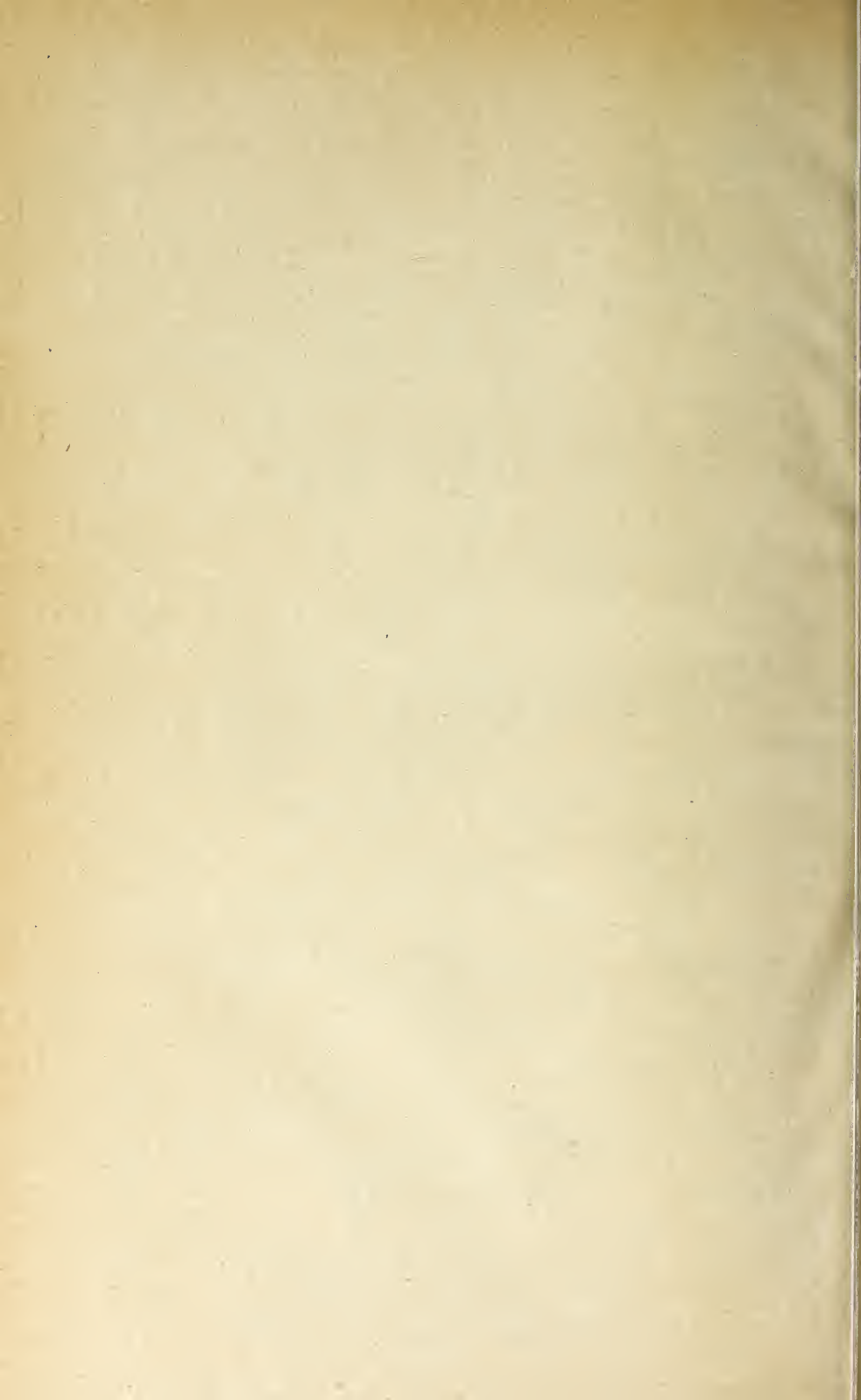
For Routes:—

See the "DISTRICT RAILWAY" MAP OF LONDON, Price 6d. (on paper).  
 1s. mounted on Linen (in stiff cover); Rolled and Varnished, 3s. 6d.

**PLAN  
SHOWING POSITION OF  
EXHIBITION  
AND ADJACENT  
RAILWAY STATIONS.**



10 HIGH STREET (UT DENBYSGH CUNING),  
O ADBISON ROAD, VALLEY LE ROAD,





# TRAVEL BY RAIL.—Information for Visitors to the ITALIAN EXHIBITION.

If unable to obtain at Starting Station Combined Rail and Entrance Tickets, Visitors should refer to the Table given below in order to ascertain from what Station they should re-book on their arrival in London.

**N.B. THROUGH TICKETS TO THE ITALIAN EXHIBITION,** including Railway Journey and Entrance to the Grounds, are issued (with a few exceptions) from all Stations within a radius of about 30 MILES OF LONDON, therefore always ask for

## TICKETS INCLUDING ENTRANCE.

Visitors Starting from Stations on the following Railways.	Arriving at one or other of the following Termini or Stations.	How connected	Station from which should re-book	Time on Railway Journey.
GREAT CENTRAL ...	Marylebone ...	3 minutes' walk	Edgware Road ...	mins. 21
NORTH LONDON ...	Broad Street ...	Proceed across City to Mansion House Station by 1d. 'Bus.'	Baker Street ...	23
GREAT EASTERN ...	Liverpool Street ...	Stations adjoin	Mansion House... ..	26
GREAT EASTERN ...	Gospel Oak ...	3 minutes' walk	Gospel Oak ...	29
GREAT EASTERN ...	Fenchurch Street ...	Platforms adjoin	Mark Lane ...	32
TILBURY & SOUTHEAST ...	East Ham ...	Connected by Subway	Through trains from E. Ham	—
TILBURY & SOUTHEAST ...	Victoria ...	5 minutes' walk across London Bridge	Victoria (District) ...	11
BRIGHTON & STH COAST ...	London Bridge ...	Connected by Subway	Monument ...	30
SOUTH EASTERN & CHATHAM ...	Cannon Street ...	2 minutes' walk through Villiers Street	Cannon Street (District) ...	25
	Charing Cross ...	Connected by Subway	Charing Cross (District) ...	18
	Victoria ...	3 minutes' walk	Victoria (District) ...	11
	Ludgate Hill or Holborn St. Paul's ...	Stations connected by Covered way	Blackfriars ...	23
CITY & SOUTH LONDON, Windsor and Reading Lines	Lombard Street... ..	2 minutes' walk	Cannon Street... ..	28
SOUTH WESTERN Main Line	Richmond ...	Stations adjoin	Richmond ...	22
	Wimbledon ...	Stations adjoin	Wimbledon ...	20
	Waterloo ...	6 minutes' walk across Hungerford Foot Bridge	Charing Cross (District) ...	18
NORTH WESTERN ...	Willesden ...	10 minutes' walk or by 1d. 'Bus'	Westminster ...	16
	Buston ...	Stations adjoin	Willesden ...	18
GREAT WESTERN Main Line	Ealing (G.W.) ...	7 or 8 minutes' walk	Gower Street ...	23
	Westbourne Park (G.W.) ...	Stations adjoin	Ealing (District) ...	19
	Paddington ...	Stations adjoin	Westbourne Park (G.W. & Met.) ...	19
	Gospel Oak ...	Connected by Subway	Praed Street ...	18
MIDLAND ...	St. Pancras ...	Connected by Covered way	Bishop's Road... ..	26
	King's Cross (Met.) ...	Stations adjoin	Gospel Oak ...	39
	King's Cross (G.N.) ...	Platforms adjoin	King's Cross (Met.) ...	31
GREAT NORTHERN ...	King's Cross (Met.) ...	Connected by Subway		
	Cananbury ...	Platforms adjoin		
	Dalston Junction ...	Ditto		
GREAT NORTHERN & CITY	Moorgate ...	Proceed across City to Mansion House Station by 1d. 'Bus, or re-book at Moor-gate (Metropolitan)	Cananbury ...	57
		Connected by Subway	Dalston Junction ...	53
River Piers "Down" "Up"	Westminster Pier ...	Pier and Station adjoins	Mansion House ...	26
	Putney Edge, & Hrlinghm. Sqn.		Moorgate ...	39
			Westminster Station ...	16
			Putney Edge, & Hrlinghm. Sqn.	7



## EVENING TRAINS LEAVE

## EARLS COURT STATION

AT THE FOLLOWING TIMES FOR—

CITY, WHITECHAPEL, BOW ROAD, EAST HAM And NEW CROSS.				PUTNEY BRIDGE.			NOTTING HILL and LADBROKE GROVE, WEST- BOURNE PARK and BISHOP'S RD.		WILLESDEN, CAMDEN TOWN, HIGHBURY, DALSTON & BROAD ST.		RICHMOND.	EALING.	HOUNSLOW. †	HARROW. †		
p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	
9 5nc	9 55b	10 36*	11 11e	5 2	7 x 8	9 x 26	5 25	8 55	5 5	9 5	5 29	5 10	5 10	5 10	5 10	
9 8	10 5nc	10 38	11 21*	5 x 16	7 s 12	9 s 32	5 55	9 25	5 35	9 35	5 59	5 20*	5 xcf 18	5 s 40	5 s 40	
9 14 e	10 7*	10 44e	11 24nc	5 28	7 x 16	9 45	6 25	9 55	6 5	10 5	6 29	5 40	5 40	5 x 50	5 x 50	
9 2 nc	10 8	10 58b	11 45e	5 36	7 26	9 56	6 55	10 25	6 35	10 35	6 59	5m 50*	5 x 50	6 40	6 40	
9 35w	10 14*	11 5nc	11 55*	5 44	7 36	10 6	7 25	10 55	7 5	11 5	7 29	6 10	6 s 10	7 s 10	7 s 10	
9 3	10 16e	11 8	12 1b	5 56	7 48	10 18	7 55	11 25	7 35	11 35	7 59	6m 20*	6 x 20	7 x 20	7 x 20	
9 40 *	10 25nc	...	12 20*	6 x 6	7 x 56	10 32	8 25	11 55	8 5	12 w 5	8 29	6 40	6 s 40	8 10	8 10	
9 44e†	...	...	12 22†	6 14	8 6	10 46	...	...	8 35	...	8 59	6m 49*	6 x 49	8 40	8 40	
9 51s*	...	...	...	6 28	8 19	11 8	...	...	...	...	9 59	7 10	7 10	9 40	9 40	
Calling at  Gloucester Road South Kensington Sloane Square Victoria St. James' Park Westminster Charing Cross Temple Blackfriars Mansion House Cannon Street Monument Mark Lane Aldgate East St. Marys WHITECHAPEL Stepney Green Mile End Bow Road Bromley West Ham Plaistow Upton Park East Ham (for Tilbury line) NEW CROSS LINE STATIONS: Shadwell Wapping Rotherhithe Deptford Road New Cross				6 x 36	8 36	11 20	Calling at  Addison Road (Kensington) Uxbridge Rd. (for Shephards Bush) Latimer Road Notting Hill & Ladbroke Grove Westbourne Park Royal Oak Bishops Rd (for Paddington Station)		Calling at  Addison Road (Kensington) Uxbridge Road (for Shephards Bush) St. Quintin Park & Wormwood Scrubs WILLESDEN Kensal Rise Brondesbury West End Lane Finchey Road & Frogley Hampstead Hth. Hospel Oak Kentish Town Morden Town Maiden Lane Maiden Lane R. and Barnsbury Highway and Islington * andbury * Midway Park * Morden Town * Haggerston * Short Street Broad Street		10 29	7 20x	7 40	10 47		
				6 s 42	8 49	11 36					10 59	7 40	8 10	11 46		
				6 x 45	9 6	11 56					11 29	8 10	8 40	...		
				6 x 50	9 18	12 22					12 0	8 40	9 17	...		
				6 56	...	12 36					12 23	9 17	9 40	...		
Calling at  West Brompton Waltham Green Parsons Green Putney Bridge				PUTNEY BRIDGE AND WIMBLEDON.			Not beyond Hampstead Heath		† Change at Camden Town for Maiden Lane and Morden Road and Barnsbury.  * Change at Highbury and Islington for Canonbury and Mildmay Park  † Change at Dalston Junction for Haggerston and Shoreditch.		Calling at  West Kensington Hammersmith Riverside Park Turnham Green  Richmond Line Stations Chiswick Park and Acton Green Mile Hill Park Ealing Common Ealing Broadway  Hounslow Line Stations South Ealing Roston Road Osterley Heston, Hounslow Hounslow Town Hounslow Barracks  Harrow Line Stations North Ealing Park Royal Perivale & Uxton Sudbury Town Sudbury Hill South Harrow  † Change at Mill Hill Park unless otherwise shown. The trains are run alter- nately to Hounslow Town and Hounslow Barracks at 1 hr ug. train. c Does not call at Chiswick Park. * Not beyond Chiswick Park on Saturdays. m Change at Mill Hill Park for Ealing s Saturdays excepted. † Not to Park Royal.		10 29	7 20x	7 40	10 47
											10 59	7 40	8 10	11 46		
											11 29	8 10	8 40	...		
											12 0	8 40	9 17	...		
											12 23	9 17	9 40	...		
Calling at  West Brompton Waltham Green Parsons Green Putney Bridge Wimbledon Park Wimbledon							Not beyond Hampstead Heath		† Change at Camden Town for Maiden Lane and Morden Road and Barnsbury.  * Change at Highbury and Islington for Canonbury and Mildmay Park  † Change at Dalston Junction for Haggerston and Shoreditch.		Calling at  West Kensington Hammersmith Riverside Park Turnham Green  Richmond Line Stations Chiswick Park and Acton Green Mile Hill Park Ealing Common Ealing Broadway  Hounslow Line Stations South Ealing Roston Road Osterley Heston, Hounslow Hounslow Town Hounslow Barracks  Harrow Line Stations North Ealing Park Royal Perivale & Uxton Sudbury Town Sudbury Hill South Harrow  † Change at Mill Hill Park unless otherwise shown. The trains are run alter- nately to Hounslow Town and Hounslow Barracks at 1 hr ug. train. c Does not call at Chiswick Park. * Not beyond Chiswick Park on Saturdays. m Change at Mill Hill Park for Ealing s Saturdays excepted. † Not to Park Royal.		10 29	7 20x	7 40	10 47
											10 59	7 40	8 10	11 46		
											11 29	8 10	8 40	...		
											12 0	8 40	9 17	...		
											12 23	9 17	9 40	...		
Calling at  West Brompton Waltham Green Parsons Green Putney Bridge Wimbledon Park Wimbledon							Not beyond Hampstead Heath		† Change at Camden Town for Maiden Lane and Morden Road and Barnsbury.  * Change at Highbury and Islington for Canonbury and Mildmay Park  † Change at Dalston Junction for Haggerston and Shoreditch.		Calling at  West Kensington Hammersmith Riverside Park Turnham Green  Richmond Line Stations Chiswick Park and Acton Green Mile Hill Park Ealing Common Ealing Broadway  Hounslow Line Stations South Ealing Roston Road Osterley Heston, Hounslow Hounslow Town Hounslow Barracks  Harrow Line Stations North Ealing Park Royal Perivale & Uxton Sudbury Town Sudbury Hill South Harrow  † Change at Mill Hill Park unless otherwise shown. The trains are run alter- nately to Hounslow Town and Hounslow Barracks at 1 hr ug. train. c Does not call at Chiswick Park. * Not beyond Chiswick Park on Saturdays. m Change at Mill Hill Park for Ealing s Saturdays excepted. † Not to Park Royal.		10 29	7 20x	7 40	10 47
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## Station at the following times for

CITY,  
WHITECHAPEL,  
BOW ROAD,  
EAST HAM  
And  
NEW CROSS.

PUTNEY  
BRIDGE.

p.m.	p.m.	p.m.	p.m.	p.m.	p.m.
5 13w	7 x 0	9 22w	5 4	7 8 14	9 5 8
5x 2e	7 7	9 3 *	5 1	7 18	9 4 7
5s 22w	7 23e	5 52b	28	7 28	10 8
5 37*	7x 30*	(0 52b	5 38	7 38	10 20
5x 43	7 37	10 14e	5 6	7 51	10 34
5 16b	7 53b	10 33*	5 58	7 58b	10 48
6 s 7	8 x 0	10 39	6 x 8	8 8	11 10
6x 13	8 7*	10 56b	6 16	8 21	11 22
6 12 2e	8 23w	11 1*	6 2*	8 38	1 3*
6 33*	8 x 0	11 18*	6 38	8 51	11 58
6 38 e	8 37*	11 42	6 44	9 8	12 24
6x 53 e	8 53b	11 52*	6 47	9 20	12 38
6 s 53 b	9 7	11 5 1	6 52	9 28	...
...	...	...	6 58	9 34	...
...	...	...	7 x 0	...	...

*Calling at*

Pals Court  
 Gloucester Road  
 South Kensington  
 S oane Square Victoria  
 St. James Park  
 Westminster  
 Charing Cross, Temple  
 B ackfills  
 Mansion - ouse  
 Cannon Street  
 Monument, Mark Lane  
 A dgate East  
 St. Marys  
 Whitechapel  
 Stepney Green  
 St. Paul, Bow Road  
 Brom ley, Uxton Park  
 Plaistow, Uxton Park  
 East Ham (for Ti-  
 bury Line  
 E. L. Line:—  
 Shadwell, Wapping  
 Rotherhithe  
 Deptford Road  
 New cross

\*To High Street (Kensington). Passengers for Gloucester Road, and stations beyond, by these trains, change at Earl's Court.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street, Kings Cross, &c., at 10 mins. intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

‡ Not to West Ham  
 b Bow Road trains  
 nc New Cross trains.  
 w Whitechape trains.  
 e East Ham trains.  
 † Not to Bromley or  
 West Ham.

*Calling at*

Walham Green  
Parsons Green

PUTNEY  
BRIDGE

AND  
WIMBLEDON.

p.m.	p.m.	p.m.
5x 4	7x18	9 58
5 28	7 28	10 20
5 46	7 51	10 48
5 78	8 21	11 10
6r16	8 51	11 38
6 28	9 8	11 58
6x47	9x28	12 24
6 58	9x34	

*Calling at*

Walham Green  
Parsons Green  
Putney Bridge  
East Putney  
Southfields  
Wimbledon Park  
Wimbledon

s Saturdays only.  
x Saturdays excepted.

## Station at the following times for—

CITY,  
WHITECHAPEL,  
BOW ROAD,  
EAST HAM  
And  
NEW CROSS.

RICHMOND.

## BALING.

HOUNSLOW.

HARROW. †

p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.
5 1nc	6 1nc	7 231	31nc	10nc2z	5 32	5 13	5s13	5 13
5 1nc	5 11c	7 21	5 21*	8 41e	10 41e	6 2	5*23	5rc21t
5 1*	5 11b	7 31nc	9 1nc	11 1nc 1	6 32	5 43	5s43	5 x50
5x 1c	6 22*	7 41b	9 1c	11nc19	7 2	5m53*	5 53b	6 23t
5 31nc	5 31nc	7 x 50*9	9 31w	11 44	7 32	6 13	6s 13	7 13
5 a 41	5 42w	8 1nc	9 41e	11 49 1b	8 2	6m23*	6 23t	7 23t
5 d 50	6 51	8 11e9	5* 48s	12 15	8 32	6 43	6s 43	8 13
...	7 1nc	x 19	10 1nc	...	9 2	6m52*	6 752t	8 44
...	7 11b	...	10*11	...	10 2	7 13	7 13	9 44

### Calling at

Earls Court	Temple
Goucester Road	Blackfriars
St. Kensington	Mansion House
Covent Square	Cannon Street
Victoria	Monument
St. James' Park	Mark Lane
Westminster	Aldgate East
Charing Cross	St. Mary's

## WHITECHAPEL :

Stepney Green	Plaistow
Mile End	Upton Park
Bow Road	East Ham (for
Fromey	Tilbury
West Ham	Line)

NEW CROSS LINE STATIONS:

Shadwell Deptford Road  
Wapping New Cross  
Rotherhithe

*Callina ut*

Hammersmith  
Ravenscourt Park  
Turnham Green

Richmond { Gunnersbury  
Kew Gardens  
Richmond

along Line  
Stations { Chiswick Park and  
Acton Green  
Mill Hill Park  
Ealing Common  
Ealing Broadway

Hmsl'w Line  
Stations { South Ealing  
Boston Road  
Oster ey  
Hounslow Town  
Heston Hounslow  
Hounslow Barracks

Harrow Line  
Stations { North Ea'ing  
Park Royal  
Perivale-Alperton  
Sudbury Town  
Sudbury Hill  
Sudb' Harrow

\* Not to stations beyond Chiswick Park on Saturdays.

x Saturdays excepted.  
s Saturdays only.  
m Charge at Mill Hill Park

Does not call at Chiswick

+ Change at Mill Hill Park unless otherwise shown.

† Not for Park Royal.  
The trains are run alternately to Hounslow Town and Hounslow Barracks.

NOTE.—The times of the Trains given above are subject to variation from time to time as may be necessary, but the above may be regarded generally as the times at which it is expected the Trains will run.

# PLACES OF AMUSEMENT & ATTRACTION, THEATRES, CONCERT HALLS, &c., SERVED BY DISTRICT RAILWAY.

NAME	NEAREST DISTRICT (or Metropolitan) RAILWAY STATION.	Walking Distance from Station.	NAME.	NEAREST DISTRICT (or Metropolitan) RAILWAY STATION.	Walking Distance from Station.
Agricultural Hall	King's Cross ...	15 minutes	<b>Theatres—</b>		
Birkbeck Institute	Temple ...	10 "	Adelphi ...	Charing Cross ...	3 minutes
British Art Gallery	Victoria or ...	15 "	Alhambra ...	Charing Cross ...	6 "
British Museum	Westminster ...	15 "	Apollo ...	Charing Cross ...	10 "
	Temple or Charing X	15 "	Avenue ...	Charing Cross ...	Adjoining
Crystal Palace ...	Change at Victoria		Borough, Stratford	Plaistow ...	10 minutes
Exeter Hall ...	Charing Cross ..	4 minutes	Britannia ...	Shoreditch (N.L.)	2 "
<b>* ITALIAN EXHIBITION &amp; Empress Hall</b>	<b>{ EARLS COURT, West Brompton } { Wt. Kensington }</b>	Adjoining	Coronet ...	Notting Hill Gate	2 "
<i>* Ask for Tickets including Admission.</i>			Comedy ...	Charing Cross ...	8 "
Egyptian Hall {	Charing Cross or { St. James' Park }	10 minutes	Covent Garden {	Charing Cross or { Temple ... }	10 "
Imperial Institute	South Kensington	3 "	Criterion ...	Charing Cross ...	10 "
Institute of			Daly's ...	Charing Cross ...	5 "
Painters in	Charing Cross ...	15 "	Drury Lane ...	Charing Cross or { Temple ... }	8 "
Water Colours }			Duke of York's...	Charing Cross ...	3 "
Kensington Palace	High St. Kens'gton	5 "	Empire ...	Charing Cross ...	8 "
London Univer- sity (Imperial Institute)	South Kensington	3 "	Gaiety ...	Temple ...	5 "
Madame Tussaud's	Baker Street ...	2 "	Garrick ...	Charing Cross ...	5 "
National Gallery {	Victoria or { Westminster }	15 "	Grand, Fulham {	Putney Bridge & { Hurlingham }	1 minute
of British Art {			Great Queen St.	Charing Cross ...	10 minutes
Natural History {	South Kensington	3 "	Haymarket ...	Charing Cross ...	5 "
Museum {			His Majesty's ...	Charing Cross ...	5 "
National Gallery	Charing Cross ...	3 "	Imperial ...	St. James' Park ...	Opposite
Olympia ... {	Addison Road ...	Adjoining	London Hip'drome	Charing Cross ...	9 minutes
	West Kensington	8 minutes	Lyceum ...	Charing Cross or { Temple ... }	5 "
People's Palace {	Stepney Green { or Mile End }	4 "	Lyric ...	Charing Cross ...	10 "
Polytechnic	Charing Cross ...	20 "	Lyric Opera {	Hammersmith ..	2 "
(Regent St.)			House ...		
Princes' Hall ...	Charing Cross ...	10 "	Palace ...	Charing Cross ...	12 "
Queen's Hall ...	Charing Cross ...	20 "	Prince of Wales'...	Charing Cross ...	8 "
Royal Albert Hall {	South Kensington	10 "	Princess' ...	Charing Cross ...	15 "
and Memorial }			Royalty ...	Charing Cross ...	12 "
South Kensing- ton Museum {	South Kensington	2 "	Royal Court...	Sloane Square ...	Adjoining
St. George's Hall	Charing Cross ...	20 "	Royal West	Edgware Road ...	5 minutes
St. James' Hall }	Charing Cross or { St. James' Park }	15 "	London ...		
Victoria and Albert Museum }	South Kensington	2 "	St. James' ...	St. James' Park ...	6 "
Zoological Gardens	Portland Road ...	15 "	Savoy ...	Charing Cross ...	2 "
			Shaftesbury ...	Charing Cross ...	10 "
			Standard ...	Aldgate East...	10 "
			Strand ...	Temple ...	2 "
			Surrey ...	Westminster...	18 (or by Tram)
			Terry's ...	Charing Cross ...	5 minutes
			Vaudeville ...	Charing Cross ...	3 "
			Wyndham's ...	Charing Cross ...	7 "
			<b>Music Halls—</b>		
			Canterbury ...	Westminster ...	10 "
			Gatti's ...	Charing Cross ...	2 "
			Granville ...	Waltham Green ...	1 minute
			Hammersmith {		
			Palace ...	Hammersmith ...	3 minutes
			Metropolitan ...	Edgware Road ...	2 "
			Middlesex ...	Charing Cross ...	5 "
			New Cross Empire	New Cross ...	4 "
			Oxford ...	Charing Cross ...	11 "
			Paragon ...	Stepney Green ...	2 "
			Pavilion ...	Charing Cross ...	10 "
			Royal (Holborn)	Temple ...	10 "
			South London ...	Westminster ...	20 (or by Tram)
			Tivoli ...	Charing Cross ...	3 minutes
			In addition there are many Theatres and Music Halls in the Suburban districts.		



## SUMMARY OF TRAIN SERVICE ON DISTRICT RAILWAY

Trains run to and from	East Ham.	Bow Road.	New Cross.	Whitechapel.	Mansion House.	Earls Court.	Putney Bge. & Hurlingham.	East Putney & Wimbledon.	Turnham Green.	Chiswick Park.	Acton. Ealing.	Hounslow.*	Harrow.	Richmond.	CIRCLE.		
															Inner.	Middle.	Outer.
ABOUT EVERY																	
EVERY																	
	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.	mins.
EAST HAM .....																	
Upton Park .....																	
Plaistow .....	30	30	30	30	30	30	30	30	30	30	30	30	45	30	30	30	30
West Ham .....		Four	Trains														
BROMLEY .....																	
Bow Road .....																	
Mill End .....																	
Stepney Green..	30	15	20	15	15	15	15	30	15	15	30	30	45	30	15	30 Via Earls Court	30 Via Earls Court
WHITECHAPEL..																	
NEW CROSS .....																	
Deptford Road.																	
ROTHERHITHE.	30	20	7 or 8	20	30	30	30	30	30	30	30	30	45	30	20	30	30
Wapping .....																	
Shadwell .....																	
St. Mary's .....																	
ALDGATE EAST..																	
Mark Lane .....	30	15															
Monument .....																	
Cannon Street.																	
MANSION HOUSE																	
Blackfriars .....																	
Temple .....																	
CHARING CROSS																	
Westminster ..																	
St. James' Park	30		30	15	3 or 4	6	15	30	10	15	30	30	45	30	10	30	30
VICTORIA .....																	
Sloane Square..																	
S. KENSINGTON																	
Gloucester Rd..	30	15	30	15	6	...	15	30	10	15	30	30	45	30	10	30	30
EARLS COURT..																	
West Brompton																	
WALHAM GRN.	30	15	30	15	15	15	30	30	15	15	30	30	45	30	15	30	30
Parsons Green																	
PUTNEY BGE. & Hurlingham																	
East Putney .....																	
SOUTHEFIELDS ..	30	3	30	30	30	30	30	30	30	30	30	30	45	30	30	30	30
Wimbledon Pk.																	
WIMBLEDON ..																	
W. Kensington.																	
HAMMERSMITH	30	15	30	15	10	10	15	30	10	15	30	30	45	30	10	30	30
Ravenscourt Pk.																	
TURNHAM GRN.	30	15	30	15	15	15	30	30	15	...	30	30	45	30	15	30	30
Chiswick Park..	30	15	30	15	15	15	30	30	15	...	30	30	45	30	15	30	30
MILL HILL PK																	
Ealing Cmn. ....	30	30	30	30	30	30	30	30	30	30	30	30	45	30	30	30	30
EALING .....																	
North Ealing .....																	
Park Royal .....																	
Perivale Alp'tn	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45
Sudbury Town..																	
Sudbury Hill ..																	
SOUTH HARROW																	
Ruislip .....		Now	in construction.														
Uxbridge .....																	
South Ealing .....																	
BOSTON ROAD..	30	30	30	30	30	30	30	30	30	30	30	30	45	30	30	30	30
Osterley .....																	
HESTON Hnslw.																	
Hounslow Twn.																	
Hounslow Brks.																	
Addison Road ..	30	15	15	15	15	15	30	15	15	15	30	30	45	30	15	30	30
UXBRIDGE RD..																	
High Street .....	30	15	10	15	10	15	30	10	15	15	30	30	45	30	10	30	30
NOTTING H'LG'T.																	
Bayswater .....	30	20	20	20	10	10	20	30	10	20	30	30	45	30	10	30	30
Fraed Street .....																	
EDGWARE RD..																	
Baker Street .....																	
Portland Road ..																	
Gower Street...																	
KING'S CROSS.																	
Farringdon St.	30	15	20	15	10	10	20	30	10						10		
Aldersgate .....																	
Moorgate .....																	
Bishopsgate. ....																	
Aldgate (Met.).																	



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### WEST KENSINGTON (CLARENCE) AND LIVERPOOL STREET.

Colour : WHITE (Red panel).

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Colour : GREEN.

*Via* Walham Green, North End Road, West Kensington Station, Addison Road Station, Shepherd's Bush Station.

### WEST KENSINGTON AND SHOREDITCH.

Colour : BROWN (Red side panels) Route "L."

*Via* North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street, Waterloo Place, Charing Cross, Strand, Fleet Street, Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Bank, Threadneedle Street, Bishopsgate Street, to Shoreditch.

Return *via* Liverpool Street and Broad Street to Bank.

### WEST KENSINGTON AND MILE END.

Colour : LIGHT GREEN (White panel).

*Via* "Clarence," West Kensington, Lillie Road, Old Brompton Road, South Kensington Station, Sloane Street, Piccadilly, Shaftesbury Avenue, Holborn, Bank, Cornhill, Leadenhall Street, Aldgate, Whitechapel, Burdett Road.

### PUTNEY AND BRONDESBURY.

Colour : BLUE (Red panel).

*Via* Putney High Street, Fulham Road, Walham Green, North End Road, Lillie Road, Old Brompton Road, Earl's Court Road, Kensington Church, Church Street, Notting Hill Gate, Westbourne Grove, Richmond Road, Harrow Road, West Kilburn, High Road, Kilburn.

### WEST HAMPSTEAD, OR FINCHLEY ROAD, AND FULHAM ROAD.

Colour : BLUE.

*Via* Earl's Court Road as above, to Kilburn High Road, thence *via* Quex Road and West End Lane, to West Hampstead and Kilburn Priory, and Canfield Gardens to Finchley Road.

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*Via* North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street, Waterloo Place, Charing Cross, Strand, Fleet Street, Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Bank, Threadneedle Street, Bishopsgate Street, to Shoreditch.

Return *via* Liverpool Street and Broad Street to Bank.

Service every Nine Minutes.

### WEST KENSINGTON AND LONDON BRIDGE.

Colour : BROWN (Blue side panel). Route Letter "B."

*Via* Cedar's Hotel, North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Albert Gate, Hyde Park Corner, Piccadilly, Piccadilly Circus, Shaftesbury Avenue, Charing Cross Road, New Oxford Street, Holborn, Holborn Viaduct, Newgate Street, General Post Office, Cheapside, Bank, King William Street, Monument, over London Bridge to Railway Station Yard.

Service every Nine Minutes.

### FULHAM PALACE ROAD AND OXFORD CIRCUS.

Colour : BROWN. Route Letter "K."

*Via* "The Greyhound," Fulham Palace Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Albert Gate, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street to Oxford Circus.

Service every Eight Minutes.

### FULHAM PALACE ROAD AND LONDON BRIDGE RAILWAYS.

Colour : WHITE. Route Letter "D."

*Via* "The Rifle," Fulham Palace Road, Greyhound Road, Queen's Club Gardens, May Street, North End Road, and thence as per route "B" to London Bridge.

# CAB DISTANCES FROM WARWICK ROAD ENTRANCE.

Measured by Authority of the Commissioner of Police of the Metropolis.

## Warwick Road, Trebovir Road, Earl's Court, to or from:—

	MILES.	YDS.		MILES.	YDS.
Albert Rd., Regent's Pk. Avenue Rd.	4	398	Paddington Green (S. Side)		
Bank of England Threadneedle St.	5	568	<i>The Church</i>	2	1752
Battersea Bdge. Beaufort St. Chelsea	1	664	Pall Mall ... .. War Office	3	352
Battersea Pk.			Park Lane ... .. Grosvenor Gate	2	1561
<i>Chelsea Suspension Bridge</i>	2	1094	Piccadilly ... .. Half Moon Street	2	1113
Bayswater Road Porchester Terrace	2	165	Piccadilly Circus ... Regent Street	—	235
Bedford Square ... .. Bloomsbury	3	1643	Portland Place ... Weymouth Street	3	1545
Belgrave Square ... ..	2	241	Post Office (Gen.)		
Berkeley Square ... ..	2	174	<i>St. Martin's le Grand</i>	5	3
Boltons, The (N.W. Corner)			Red Lion Sq. (St. John's Ch) Holborn	4	193
<i>W. Brompton</i>	—	1078	Regent's Park		
Bryanston Square... .. Marylebone	3	257	<i>Cumberland Terrace (Centre of)</i>	4	1090
Cambridge Circus (centre)			Regent's Park ... Hanover Gate	4	2
<i>Charing Cross Road</i>	3	871	Regent St. Langham Pl., The Church	3	1150
Campden Hill Road.			Russell Square ... .. Bloomsbury	4	418
<i>Upper Phillimore Gardens</i>	1	111	St. George's Sq. Lupus St., Pimlico	3	72
Campden Hill Sq. Holland Park Av.	1	1095	St. James's Sq. York St., St. James's	3	234
Oastelnau, Barnes, Lonsdale Road			St. Paul's Churchyard Ludgate Hill	4	1346
<i>Within Radius, 1 m. 276 yds.</i>	2	127	Shaftesbury Avenue		
<i>Beyond Radius,—m. 1611 yds.</i>	2	127	<i>Broad Street, Bloomsbury</i>	3	1209
Cavendish Square... .. Marylebone	3	1051	Shepherd's Bush Green (East End of)	1	767
Charing Cross King Charles Statue	3	968	Sloane Square (S.E. Corner)		
Chester Square St. Michael's Church	2	511	<i>Royal Court Theatre</i>	1	1690
Clapham High Street, "The Plough"	3	1673	<i>Railway Station</i>	—	1690
Clapham Common Broomwood Road	3	928	Sloane Street ... .. Pont. Street	1	1528
Dorset Square ... .. Marylebone	3	803	Soho Sq. (S.W. Corner) Frith Street	3	1014
Downing Street Treasury Passage	3	1170	Strand ... .. Law Courts	4	356
Earl's Court Road Cromwell Road	—	608	Tavistock Square St. Pancras	4	933
Eaton Square St. Peter's Church	2	619			
Eccleston Sq. (S.W. Corner) Pimlico	2	1007			
Edgware Road Marylebone Road	2	1683			
Fleet Street ... .. Fetter Lane	4	636			
Fulham Road					
<i>W. London Cemetery, Brompton</i>	—	1312			
Fulham High Street, Fulham Road					
<i>Within Radius, 1 m. 714 yds.</i>	1	1403			
<i>Beyond Radius,—m. 689 yds.</i>	1	1403			
Fulham Palace Road, Lillie Road					
<i>Within Radius, 1 m. 84 yds.</i>	1	692			
<i>Beyond Radius,—m. 608 yds.</i>	1	1403			
Gloucester Rd. Queen's Gate Terrace	—	1695			
Gloucester Square... .. Paddington	2	997			
Golden Square ... .. St. James's	3	463			
Grosvenor Place ... .. Chapel Street	2	663			
Grosvenor Square... .. Mayfair	2	1736			
Grove End Road					
<i>Circus Road, St. John's Wood</i>	3	1233			
Hamilton Terrace					
<i>Abercorn Place, St. John's Wood</i>	3	1300			
Hammersmith Road Brook Green	1	65			
Harley St. Devonshire St. Marylebone	3	1472			
High Holborn Southampton Street	3	1684			
Houses of Parliament					
<i>Centre of Palace Yard</i>	3	936			
Lisson Grove Marylebone Road	3	366			
London Bridge Adelaide Place, City	5	859			
Long Acre ... .. St. Martin's Lane	3	881			
Ludgate Circus ... .. City	4	1010			
Manchester Square ... .. Marylebone	3	648			
Marble Arch ... .. Oxford Street	2	1715			
Marylebone Road... .. Albany Street	4	179			
Oxford Street ... .. Regent Circus	3	816			
Oxford Street ... .. New Bond Street	3	701			

## RAILWAY STATIONS.

Addison Rd. West London Extension	—	1459
Canoot Street ... South Eastern	5	462
Charing Cross ... South Eastern	3	1184
Clapham Jun. (L.B. & S.O.)		
<i>Prested Road Cab Stand</i>	2	1757
Clapham Jun. (L. & S.W.) Cab Stand	3	247
Euston ... North Western	4	1366
Fenchurch Street ... Blackwall	5	1335
King's Cross ... Great Northern	5	190
Liverpool Street ... Great Eastern	5	1370
London Bridge London & Brighton	5	675
Mansion House Metropolitan District	5	109
Marylebone ... Great Central	3	622
Moorgate Street ... Metropolitan	5	836
Paddington ... Great Western	2	1230
St. Pancras ... Midland	4	1700
St. Paul's ... Chatham & Dover	4	1199
Vauxhall ... South Western	3	1150
Victoria (Centre of Frontage)	2	1203
Waterloo (L. & S.W.)		
<i>Main Line Depart.</i>	4	419
Westbourne Park Great Western	2	926

## T- EATRES, PLACFS OF AMUSEMENT, ETC.

Adelphi Theatre ... Strand	3	1256
Albert Hall Kensington Road	1	766
Alhambra ... Leicester Square	3	697
Drury Lane Theatre Catherine Street	3	1489
Haymarket Theatre ...	3	537

N.B.—The Distances are measured from the centre of Warwick Road, opposite the centre of Trebovir Road, to the centre of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N.W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

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N.B.—The distances are measured from centre of road opposite centre of Booking Office (West London Extension), to the Centres of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N.W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

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1904



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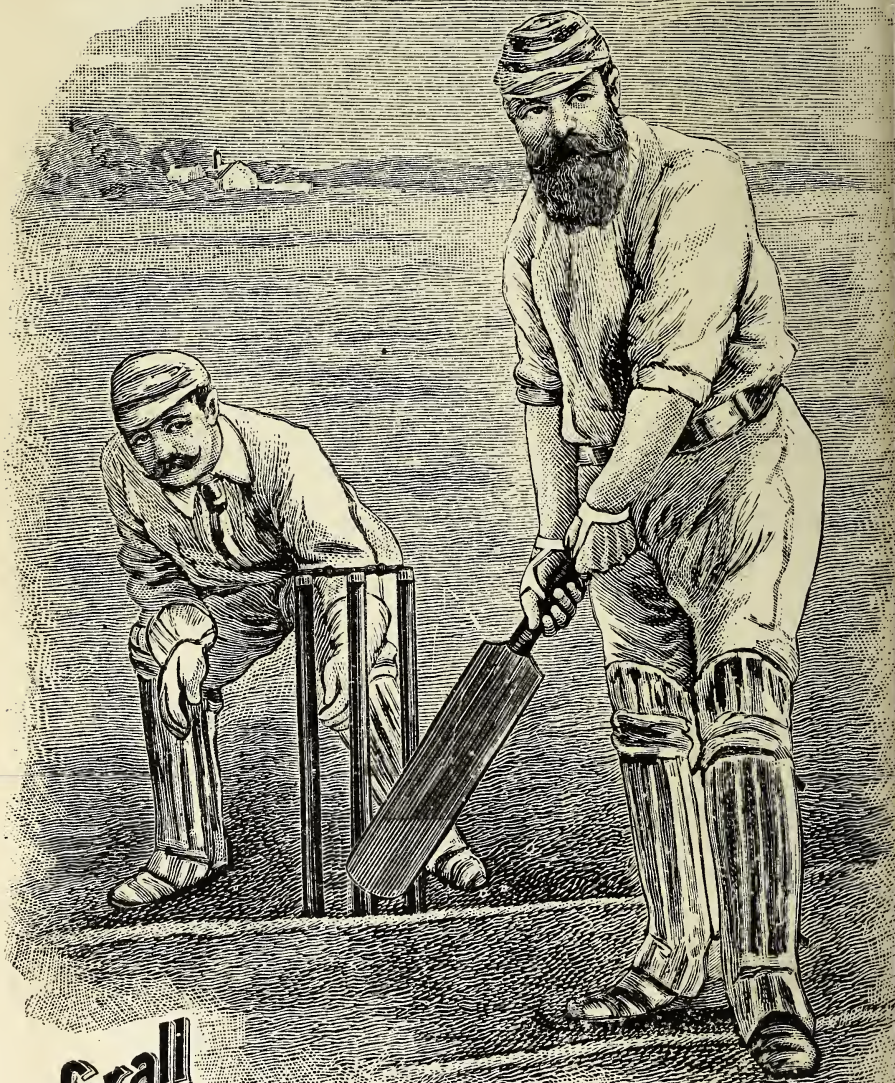
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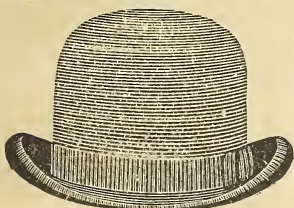
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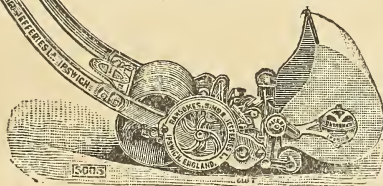
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# Time Table of Entertainments.

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Neapolitan Singers and Dancers, Venetian Serenades.

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## Time Table of Entertainments (*continued*).

### IN THE QUEEN'S COURT.

- 12 to 10.30.—GIGANTIC CHUTE: The Popular Perennial Pleasure for Young and Old.  
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 12 to 10.30.—TOM TAYLOR'S ELECTRIC LAUNCHES: Silently Gliding over the placid Lake.  
 1 to 10.—ITALIAN RESTAURANT: Where the National Dishes are prepared by Native Chefs.

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 12 to 10.30.—BERSAGLIERE RIFLE RANGE: Where the Italian Army Rifle find the Bull's-eye.  
 12 to 10.30.—DIORAMA OF THE CATACOMBS: Wonderful Portrayal of Ancient Underground Palermo.  
 12 to 10.30.—MARVELLOUS RADIUM: That Upsets all Nature's Laws.  
 1 to 10.30.—GREAT WHEEL: The Colossal Cycle that ever Overlooks London.  
 12 to 10.30.—PORTRAIT POSTCARDS: A Happy Form of Greeting to Absent Friends.  
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### IN THE WESTERN GARDENS.

- 12 to 10.30.—SLIDING THE SWITCHBACK: A Delight that Inspires the Nervous and Braces the Vigorous.  
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 8 to 10.30.—ENTRANCING ELECTROPHONE: Connecting direct with the leading Theatres and Halls.  
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**WESTERN GARDENS, SATURDAY NEXT at 7 p.m.**

---

## PROGRAMME OF MUSIC.

**THURSDAY, 13th OCTOBER, 1904.**

BAND OF

**H.M. 21st (Empress of India's) Lancers**

(By permission of Lieut.-Colonel J. Fowle and Officers.)

Conductor - - - Mr. EDMUND HINTON.

---

## IMPERIAL COURT.

From 8 to 5.30.

1. March ... "Constellation" ... *Clark*
2. Overture ... "The Hebrides" (or "Fingal's Cave") ... *Mendelssohn*  
(Inspired by the Composer's visit to the Hebrides in 1829.)  
"They are not to be described, only played about" was Mendelssohn's reply when asked to describe the wonderful caves, and this overture was a direct inspiration. Wagner said:—Mendelssohn was a landscape painter of the first order, and the "Fingal's Cave Overture" is his masterpiece.
3. Grand Selection ... "Faust" ... *Gounod*
4. Intermezzo ... "Rose Mousse" ... *Bosc*
5. Selection ... "The Mikado" ... *Sullivan*  
Including—Chorus, "Behold the Lord High Executioner"—Solo and Chorus, "A Wandering Minstrel"—Duetto "The Flowers of Spring"—Trio, "Three Little Maids from School"—Song, "Tit Willow" (Cornet Solo)—and Finale, "For he's gone and married Yum Yum."

INTERVAL of 15 MINUTES.

6. Overture ... "Tancredi" ... *Rossini*
7. Grand Selection ... "Mefistofele" ... *Boito*
8. Duet ... "Excelsior" ... *Balfe*  
Solo Cornet—Musician F. DALE. Solo Euphonium—Musician W. SEMPER.
9. Selection ... "The Geisha" ... *Jones*  
Including—The Interfering Parrot; A Geisha's Life; Love! Love; Chon Kina; The Amorous Goldfish; Chin Chin Chin-man; Kissing Duet; Oh! what will they do with Molly; Star of my Soul; If you will come to tea; Air, Mimosa, and Finale.
10. Valse ... " Toreador " ... *Royle*



# Band of H.M. 21st (Empress of India's) Lancers—*continued.*

## WESTERN GARDENS.

From 7 to 10.30.

- |  |     |     |                              |     |     |     |                     |
|--|-----|-----|------------------------------|-----|-----|-----|---------------------|
| 1. March   | ... | ... | "Viscount Nelson"            | ... | ... | ... | <i>Zeihle</i>       |
| 2. Overture  | ... | ... | "The Merry Wives of Windsor" | ... | ... | ... | <i>Nicolai</i>      |
| 3. Selection   | ... | ... | "Veronique"                  | ... | ... | ... | <i>A. Messenger</i> |
| <p>Chorus—His Military Mien; Songs—Sweet Lisette—The Swing Song—Take Estelle and Veronique; Finale Act II.; The Letter Song; Chorus—Please Sir we want; Duet—Dear little Donkey; Opening Chorus Act II.; Duet—Ah well; Chorus—Hush!; Song—Auntie please tell me; Finale Act I. and Finale Act III.</p> |     |     |                              |     |     |     |                     |
| 4. Cornet Solo   | ... | ... | "The Star of Bethlehem"      | ... | ... | ... | <i>S. Adams</i>     |
| Soloist—Musician F. DALE.  |     |     |                              |     |     |     |                     |
| 5. Selection   | ... | ... | "I Pagliacci"                | ... | ... | ... | <i>Leoncavallo</i>  |
| 6. Descriptive Piece   | ... | ... | "The Turkish Patrol"         | ... | ... | ... | <i>Michaelis</i>    |

INTERVAL of 15 MINUTES.

- |                     |     |     |                      |     |     |     |                 |
|---------------------|-----|-----|----------------------|-----|-----|-----|-----------------|
| 7. Overture         | ... | ... | "Mirella"            | ... | ... | ... | <i>Gounod</i>   |
| 8. Selection        | ... | ... | "Patience"           | ... | ... | ... | <i>Sullivan</i> |
| 9. Serenade (Vocal) | ... | ... | "My Pretty Jane"     | ... | ... | ... | <i>Bishop</i>   |
| 10. Selection       | ... | ... | "Duchess of Dantzic" | ... | ... | ... | <i>Caryll</i>   |
| (Sans-Gêne.)        |     |     |                      |     |     |     |                 |

Including—The music for the entrance of Napoleon; Duet (Catherine and Lefebure), Do you remember; Drinking Song, Wine of France; Dance, Fricassée; Bethune's Song, Forgive me, pray; Soldier's Chorus; Finale Act I.; Minuet; Papillon's Song, The Milliner Monarch; and Finale Act II.

INTERVAL of 15 MINUTES.

- |  |     |     |                             |     |     |     |                    |
|--|-----|-----|-----------------------------|-----|-----|-----|--------------------|
| 11. Highland Patrol  | ... | ... | "The Wee Macgregor"         | ... | ... | ... | <i>H. G. Amers</i> |
| 12. Selection  | ... | ... | "Reminiscences of Scotland" | ... | ... | ... | <i>Godfrey</i>     |
| <p>Including—Scots Wha Hae; Auld Robin Gray; Bonnie Laddie; The Campbells are Comin'; The White Cockade; John Anderson, my Jo; Locie o' Buchan; Green grow the Rushes. O; The Braes of Auchterarder; Annie Laurie; Within a mile of Edinboro'; Bonnet-Blue; The Blue Bells of Scotland; Tullochgorum (Strathspey); Auld Lang Syne.</p> |     |     |                             |     |     |     |                    |
| 13. Serenata Espagnola...  | ... | ... | ...                         | ... | ... | ... | <i>Grenada</i>     |
| 14. Valse  | ... | ... | "Estudiantina"              | ... | ... | ... | <i>Waldteufel</i>  |

March, "The Garb of Old Gaul."

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## QUEEN'S COURT.

From 1 to 2.30.

1.	March	...	... "Uber Berg, über Thal"	...	...	Suppe
2.	Walzer	...	... "Belleville"	...	...	Millocker
3.	Overture	...	... "Pique Dame"	...	...	Suppe
4.	Selection	...	... "L'Africana"	...	...	Meyerbeer
5.	Ballet Divertissement	...	...	...	...	Blatterman
6.	Reminiscences of Gounod	...	...	...	...	F. Godfrey
7.	Galop	...	... "Bohemien"	...	...	Grimal

## WESTERN GARDENS.

From 3.30 to 5.

1.	March	...	... "Les Zouaves"	...	...	Clay
2.	Walzer	...	... "Ange d'Amour"	...	...	Waldteufel
3.	Overture	...	... "Czar und Zimmerman"	...	...	Lortzing
4.	English Dances	...	...	...	...	Cowen
5.	Romanza	...	... "Solitudine"	...	...	E. Venanzi
6.	Selection	...	... "Mignon"	...	...	Ambrose Thomas
7.	Galop	...	... "Kosackenritt"	...	...	Eilenberg

## IMPERIAL COURT.

From 7.30 to 10.30.

1.	March	...	... "Rivoli"	...	...	Roth
2.	Walzer	...	... "Meerluchten"	...	...	Ziehrer
3.	Overture	...	... "Das Modell"	...	...	Suppe
4.	Selection	...	... "Happy Days in Dixie"	...	...	Bidgood
Including—Early morn on the old Plantation (work commences—Darkie's troubles); Good-bye, Mignonette; Sunny was a coon; Ain't you got a corner in your heart for me; Sand Dance; I want to see the dear old home; The Brooklyn Cake Walk.						
5.	{ a. Descriptive Piece "The Mill in the Black Forest"		...	...	...	Eilenberg
	{ b. Intermezzo (Two Step) "Anona"		...	...	...	Grey
6.	Selection	...	... "Doris"	...	...	Cellier

INTERVAL of 15 MINUTES.

7.	Danse Suite	...	...	...	...	Tchakoff
8.	Selection	...	... "Ruddigore"	...	...	Sullivan
9.	Walzer	...	... "Gebirgskinder"	...	...	Ziehrer
10.	Zigeuner Tanz from	...	... "Die Hugenotten"	...	...	Meyerbeer
11.	Prelude	...	... "Scènes Poétiques"	...	...	Ericks
12.	Galop	...	... "La Trompette Royale"	...	...	M. Krein

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PASSING THROUGH THE QUEEN'S COURT THE

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CROSSING TO THE **IMPERIAL COURT,**

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IN THE **ITALIAN VILLAGE**

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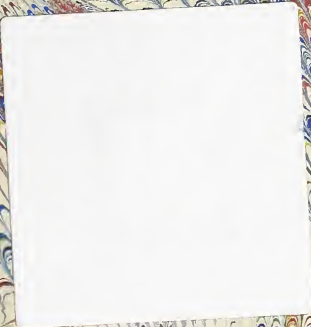


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